STAGE BROADWAY SCREEN

VARIETY

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INSIDE ON FILM ACTING

Gay Doings at Annual Picnic Day in Lawson, Mo.; Pop 545; Money Prizes

Lawson, Mo., Aug. 24.

It's a far cry from the city of Lawson, Ray County, Missouri, with its 545 inhabitants, to the City of New York, but on Picnic Day in Lawson the streets of New York are no more crowded than the streets of Lawson.

For the past 27 years Lawson has had its picnic day. It never grows old. It is said that there are more graves in the Lawson cemetery than there are inhabitants in Lawson, but on picnic day the city assumes a metropolitan air.

Those who formerly lived in Lawson—and they are more than those who live in Lawson now—together with all the folks from the country side and from neighboring towns—from places far and near—they are in Lawson on picnic day. Special taxi service is maintained, the police force is largely augmented—for while there are no disturbances there is a need of traffic cops—and the city for one day is turned over to the world at large.

Pennsylvania avenue, the city's principal thoroughfare, is roped off from traffic, so the stunts of the day can be pulled off, and the city park is given over to hot dog stands, tubs of red lemonade, merry-go-round, Ferris wheel and concessions.

The band plays, the orators orate, the airplane carries passengers for a birdseye view of the heart of America, and the throngs mill around, meet old acquaintances and enjoy themselves like humans.

The boys start the show with a foot race and the proud winner over

(Continued on page 59)

Shoestring Economy

A show going kerflop went into tab form for vaude.

In it the comic had to eat a real pie.

As the act went out on less than a shoestring the comedian's pie, costing 40c, got a substitute in doughnuts.

Saving of 30c.

SOUSA-OPENED BLDG.; 1-6 OF TOWN INVITED

Minneapolis, Aug. 27.

Nearly one-sixth of the population of Minneapolis, or 76,000 persons, will be the guests at seven free concerts to be given here Aug. 30 to Sept. 1, inclusive, by Sousa and his band in connection with the dedication of a new 32-office building here.

W. B. Foshay, builder of the unique structure, a replica of Washington monument, is host at the concerts, paying the entire cost involved. He has sent 38,000 engraved invitations through the mails to the persons whom he wishes to be his guests.

In addition to the Sousa band concerts, there will be other elaborate exercises to mark the building's dedication. A number of prominent men are on the programs as speakers.

Foshay is head of a bond and investment house that has branch offices throughout the United States. He has been lauded by newspapers and civic organizations here for building the tallest structure in the city.

Roadhouses and Dancehalls Chief Peril to Youngsters

Washington, Aug. 27.

Dancehalls and roadhouses "are youth's chief peril today," says the U. S. Children's Bureau as the beginning of a campaign to educate parents to keep their youngsters away from such places.

Bureau has made a check-up in 15 key cities from selected investigators from within its own personnel. These found "conditions alarming," not only in the so-called wet centers but everywhere.

Among the cities checked were Rochester; San Francisco; New Bedford, Mass.; Los Angeles; Duluth; Detroit; Paterson, N. J.; Dayton, O.; Houston, Tex.; Ottumwa, Ia.; Portland, Ore., and Seattle.

Lillian Russell's Brooch

Des Moines, Aug. 27.

Mrs. W. P. Sanders here claims to have a diamond sunburst brooch pawned by the late Lillian Russell in Minneapolis 34 years ago.

Brooch has been a big attraction at a local jewelry store.

Television

That Television becomes a certainty just as soon as the electrical powers that be will it so is now undeniable in inside radio-showmanly circles.

One strong circumstantial indication is the Columbia Broadcasting System building its new studios in the new CBS building on 52nd street and Madison avenue fully equipped with Kleig lights and wiring to be prepared for Television performances.

It is repeatedly stated that RKO did not acquire the Keith-Albee-Orpheum theatres with the vaudeville slant in view as much as it was the matter of securing theatres for possibly future Television exhibitions.

The Paramount hook-up with CBS, to parallel the RKO tie-in with the National Broadcasting Co., also points to a strong theatre-radio affiliation for future protection.

CAN DO WITHOUT LEGIT ACTORS

Eastern Stage Producers May Be Relieved Shortly of Shortage on Casting Plays or Shows—Natural Rather Than Trained Voice Preferred for "Mike"—Film Men Convinced

EQUITY PROVED IT

Hollywood, Aug. 27.

Those who think the eastern stage actor has become a necessity in pictures may have a surprise advancing around the corner. There's a definite clique among the New York contingent now here who hold no such illusion. They are frankly concerned about the matter.

It is possible there is going to be quite a return exodus toward the

(Continued on page 54)

MAX STEUER DEFENDING FOR ALEX PANTAGES

Max D. Steuer leaves tomorrow (Thursday) for Los Angeles to take up Alexander Pantages' legal defense in the serious assault charge against the theatre magnate by a young girl. Steuer was specially retained in a vigorous effort to withstand the prosecution and the seriousness of the charges.

It is recounted that Pantages was advised by intimates that his sole salvation was either Mr. Steuer or Clarence Darrow, the eminent Chicago jurist, with Steuer preferred.

Pan wanted to know the object of this, and was told it might save him 25 years, but would cost him maybe a half million dollars. Pantages, who is rated at $15,000,000, opined "it's not worth it."

Seemingly he changed his mind. Mr. Steuer says he has no inkling of his legal mode of procedure and will give it no thought until actually on the ground.

A STEAM-UP

To induce gents of low brow tastes to subscribe to "The Nation" and "Outlook," both intellectual journals, representatives of a subscription agency are offering as bait an unexpurgated version of "Aphrodite," by the French author, Pierre Louys.

Sample copy of the book is carried. The illustrations are of a warm character with work suspended and attention arrested wherever a subscription agent drops in.

Who Made Hoboken-Morley or Beer? Other Side of the Tunnel's Dispute

Hoboken says Chris Morley has ruined the town.

That's the other side of the Tunnel's dispute.

Chris thinks he made Hoboken.

But Hoboken has kept mum while the "After Dark" glory went for Christopher.

'Twasn't "After Dark" that made Hoboken is the defense, but Hoboken beer that made "After Dark."

In other words, alleges Hoboken, "After Dark" was the alibi for the chase through the Holland Tunnel to see "After Dark."

And now wails Hoboken, there isn't a brewery open over there. The biggest one, formerly shipping out 1,800 half barrels of good beer daily, is not even making near-beer.

While Myers', the pride of Hoboken for several decades, is dark, through the pressure of a padlock.

And women of the Morley show companies smoking cigarets on the streets of Hoboken is another after the Tunnel squawk.

When everything was lovely, the Morley show doing capacity and the beer gardens of the place they think is on the Rhine, overflowing, not a word.

Then say the Hobokenites, Chris started to advertise in the New York dailies, "Seidel over to Hoboken." He was plugging his show of course, but at the same time tipping

(Continued on page 45)

MEN SAPPIEST

Chicago, Aug. 27.

Chicago's first rocking chair marathon stamped the men as the sappiest. But four women bugs turned up to rock and rock, while 14 men went after first prize.

All brought their own rocking chairs.

None fell out.

SEEING THE WORLD WITH CELEBS AS NEWEST GAG

See the world at your own expense while serving as complementary atmosphere in a proposed film production, is the latest luring bait being held out to those who have coin and want to frolic with near celebs.

World Travel and Cinema Association, with offices at 1674 Broadway, is behind the racket, canvassing via mail and newspaper advertising to line up a sufficient number at $3,000 per head for its proposed tour set for October.

According to a representative,

(Continued on page 45)

Chi Democrats' "Taxi"

Chicago, Aug. 27.

Town's newest taxi dancehall is on the ship "Rotarian," anchored in the Chicago river. It is the home of the Cook County Democracy Club.

Each dance sets the sheiks back a dime, with plenty of takers and 100 gals. The house and the girls split the take, with grosses averaging $200 a night.

Dance is promoted by George Geary and partners, who ran two similar academies, both closed by the cops.

Commissioner Russell is at present contemplating giving 'em the stop sign on this.

Homesick Sioux Indians

Keoukuk, Ia., Aug. 27.

A troup of Pawnees, from the reservation adjacent to the Oklahoma ranch of Major Gordon W. Lilli, partner of Buffalo Bill, joined the 101 Ranch Wild West show here, supplanting the troup of nearly 100 Sioux who had deserted the show during the last few weeks. The Sioux, homesick for the Dakota reservation, began dropping off in groups and treking north until last week the last of the group left.

Walking Son, 85-year-old chieftain, heads the troupe of Pawnee Indians.

R-K-O as National Label

San Francisco, Aug. 27.

R-K-O will become a national brand on the present Keith and Orpheum theatres operated by Radio-Keith-Orpheum.

The initials, in the form of a circular monogram, will go above the titles of all Keith and R-K-O houses.

Locally it will be R-K-O Golden Gate theatre; in Los Angeles, R-K-O Hill St. and R-K-O Orpheum, while in the east it will be R-K-O Keith's, etc.

TALKING BRIDGE SHORT

Anyone with a wired home can have Milton C. Work teaching bridge right off the kitchen wall. Mr. Work is going to make a two-reel talker on bridge for Warner Brothers.

They say he's expert at it, without an argument.

With Work the Warners hope to break up many a bridge party, just to run down to the theatre to hear about errors in bawling.

BROOKS
THE NAME YOU GO BY
WHEN YOU GO TO BUY
COSTUMES
GOWNS AND UNIFORMS
1437 B'WAY, N.Y. TEL. 5580 PENN.
ALSO 25,000 COSTUMES TO RENT

STUDIOS EAST AND WEST

Poland and Danzig Not Friendly To Native Film Actors—No Talkers

By E. J. Kurylo

Warsaw, Aug. 5.

In Poland are something like 827 picture theatres, with about 250,000 seats, 14 producing companies and 93 distributing offices.

The statistics prove that during the last season were shown 2,248 films of foreign origin, against 180 native productions. Of these were 1,423 American, 333 German, 245 French, 73 Austrian, 52 English, 26 Russian, 25 Italian, 14 Danish, 6 Czechoslovak, 4 Belgian, 3 Hungarian and one each from Latvia, Roumania and Switzerland. There were 37 of a mixed production. This is the first time such a large number of the Polish films has been produced. A greater number is predicted for the next season.

One of the worst films of last season was entitled: "The Man With a Blue Soul." Pitiful to see such a piffle on the screen. Film had to be taken off after a few days.

Very soon a new film, "9.45 or One Night's Adventure." The backer, Mr. Lasock, spent quite a fortune on it. The producers are Richard Biske and Augustymowicz. The leading man is the handsomest appearing in the film over here, but it is unknown how he registers. Many Polish society people appear in this film just for the fun.

"Sfinks" Producing Co., is starting on "Generation of Mark Swida," from the popular story of Andrews Strug; scenario is going to be done by Anatol Stern. They will try to make in some parts to synchronize with the sounding ap-

(Continued on page 6)

50-50 OF GROSS, PLUS, ENGLAND'S TALKER RENT

London, Aug. 27.

To forestall action by exhibitors who have been grumbling about terms, the principal American distributors have agreed among themselves to sell sound pictures in the future on a flat basis of 50-50 of gross, plus disc charges.

Flat rentals and other percentages, as formerly, are out. Size of house or type of installation doesn't matter. Idea originated with Warner Bros.

'Godless Girl' and 'Chicago' Barred Out of Australia

Sydney, Aug. 27.

Cecil B. DeMille's "The Godless Girl" (Pathe) has been permanently banned by the Cmmonwealth Censor Board. Not fit for Australia, it ruled.

"Chicago" (Pathe) is also banned. Although Hoyt's has appealed for reconsideration it is expected that this picture is definitely out.

"Show Boat" Smash

Buenos Aires, Aug. 27.

"Show Boat" is a smash at the Porteno theatre.

Stunts include a gigantic show boat float, exploitation unfamiliar here. It tied up traffic.

Spanish title is "Bohemios."

PAR AND B. I. COLD

London, Aug. 27.

Negotiations between Paramount and British International are off.

Everything's cold.

GERMAN EXHIBS FAVOR 1-1 QUOTA ON SOUND

Berlin, Aug. 27.

German exhibitors at their annual convention at Stuttgart passed a resolution requesting the government to establish a one-for-one quota on foreign sound films, with the exception of features or shorts in the German language.

German exhibitors feel that sound reproduction apparatus is prohibitive in cost for most of their houses, and that Hollywood's dialog features in English are worthless to them anyhow.

France Merged Into Aubert; Pathe and Rapid Combine

Paris, Aug. 27.

Franco Film Company officially absorbed Aug. 22 by the Aubert Company. Stockholders get one share of Aubert of a nominal value of 500 francs for every two shares of Franco, valued at 100 francs each.

Franco is dissolved, fused company retaining name of Aubert. Capital will be increased to 55,000,000 francs. About 50 French theatres, 12 wired, are involved.

On the same day a merger of Pathe of France and Rapid Films was also consummated with an increase of capitalization by 5,000,000 francs to a total of 55 million. Pathe assumes Rapid's liabilities, estimated at 22,000,000 francs.

Ultimately it is included to increase capitalization to 100 million francs.

Quota Tangle Unchanged

Paris, Aug. 27.

Late advices indicate no change in the French quota tangle. Daily conferences between Smith of the Hays office and French film and government officials have failed to bring about the anticipated compromise under which American exchanges might have reopened.

American suggestion to increase tariff charges but drop or reduce the quota is opposed by film people.

CUBAN EXHIBS OBJECT

But After New Regulations Go Into Effect

Havana, Aug. 27.

Although they knew about it last February, exhibitors are complaining now that the Health Department's new regulations for theatres became effective yesterday.

New rules provide for standardization of ventilation, fire exits, sanitation and fireproof projection booths. Heavy fines and padlocking penalty for non-compliance.

Exhibs are demanding time extensions on the ground that business has been bad and they cannot stand the financial burden.

"Flight" in Holland

Amsterdam, Aug. 27.

M-G-M's "Flying Fleet" has taken the record for Holland by playing four weeks at Tuschinski's theatre.

It is still running.

FOSTERS AGENCY
GEORGE FOSTER (Established 40 Years) HARRY FOSTER
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FILM PRODUCING NOT NOW BOUNDED

Competition in Picture Production at Both Ends of Continent Must Arrive, Says New York Producer —Dialog Working Terrific Changes in Industry

THE PASSING STARS

"A considerable volume of picture production will eventually have to be concentrated in New York. Common sense, proximity to the talent market, notably for musicals, and other considerations will force the issue.

"Thus far Hollywood's pride has successfully blocked any extensive eastern activity. As one Hollywood official expressed it they don't want competing eastern units because it makes them feel uneasy. That reason won't do much longer"

This statement was made by an eastern production official, name withheld.

He continued:

"Hollywood's phoneys are doomed. Picture production is no longer a closed corporation. Hocus pocus

(Continued on page 6)

ENGLAND NEEDS BETTER FILMS FOR WORLD

Los Angeles, Aug. 27.

Another resignation from the British Gaumont company is Sydney Hyman of Denman Theatres, Gaumont subsidiary.

No confirmation is available, due to absence of John Maxwell, but belief is that the reason for the dismissal of directors and staff at Elstree studio is a realization that fewer and bigger pictures must be made to secure markets abroad.

It is understood a complete unit from America may be brought over here, headed by Reginald Denny and others. The idea is to bring back Britons who are making good in Hollywood.

Meanwhile the casting office, publicity department, art directors and all film directors excepting Lachman and Hitchcock, are out. Lachman is retained due to his international experience.

RCA PHOTOPHONE GIVES STRONG OPPOSITION

Sydney, Aug. 27.

RCA Photophone is giving Western Electric a fight here. In three weeks the RCA group has secured 23 orders for wire installations.

RCA is also getting its equipment on trucks and roadshowing in opposition to W. E. in the smaller towns. This is handled through the Sydney exchanges, acting in conjunction with local exhibs.

Kennedy in Paris

London, Aug. 27.

Joseph P. Kennedy, just arrived in Paris, will go to London next week.

"Weary River" at Palace

Paris, Aug. 27.

"Weary River" inaugurated talking pictures last night at the Clichy Palace.

South America

By Harry W. Goldflam

FOX DENIES SERIOUS DEALING WITH EMELKA

Berlin, Aug. 27.

Fox office here asserts it has never seriously negotiated with Emelka, although not denying exchanges of overtures.

Bavarian government owns about 10% of Emelka's stock, and, it is understood, will sell to Fox or anyone else.

Deal between Tobis-Klangfelm and Emelka is not a merger but a working agreement in financing six pictures.

Swiss Injunction Asked Against W. E. and R.C.A.

Zurich, Aug. 27.

Triergon and Tobis-Klagfilm of Berlin have obtained an injunction here restraining Western Electric and RCA Photophone from exhibiting talking pictures in Switzerland.

German companies, alleging patent infringement, recently succeeded in barring American sound equipment from Germany, entirely.

Fabulous Gross for Australia, $20,000, 'Fool'

Sydney, Aug. 27.

Al Jolson's "Singing Fool" piled up $20,000 last week on its opening at the Saint James.

Fabulous for a picture here.

Joint Research Committee

Los Angeles, Aug. 27.

Joint committee of producers and technicians has been organized under auspices of the Academy to further research work on set treatments, television, color, silent cameras and stereoscopic problems which may develop in the next five years. Results of the findings are available to the entire industry.

New committee supplements the research bureau now operated for the producers' association.

"Roxy" Films in Belgium

Brussels, Aug. 27.

Picture production is increasing here with two companies recently formed. Lux Films has built a studio and the making of talking pictures is underway. Story is based on old Flemish comedy "La Famille Klepkene."

Another company called Roxy Films is making "Ruins."

Silent pictures are also being made.

English Road Show Talker

London, Aug. 27.

Talker film made from Percy Robinson's play, "To What Red Hell," with Sybil Thorndike starred, has been completed. It will tour the country as a road show.

American rights reported sold outright.

Home for Degree

Hollywood, Aug. 27.

George N. Kates, foreign representative at Paramount studio, is returning to Oxford University, England, on 10 months' leave to secure his D. Phil. degree.

During his absence Geoffrey Shurlock, scenario editor, will take over Kates' duties.

Buenos Aires, Aug. 8.

This is the world's largest city yet ignorant of the talker. Apart from a Fox Movietone two-reel comedy, "Samona Belles," and Corinne Griffith singing in the "Divine Lady," South America's biggest show place has yet to know the advertised marvels of the talking picture.

To date we have had sound on films, or synchronized films; and out of the three or four, including "Wedding March," only the Griffith production held up and is still doing big business at the Palace, after a long run at the Grand Splendid, owned by the Glucksmann concern.

"Four Devils" Opened

With police, lawyers, detectives and interested reporters ready for trouble, the Fox Movietone, "Four Devils," opened last week at the Grand Splendid, and is still running. The manager of the Sociedad Argentina, which holds the DeForest patents, stated prior to opening that if he wasn't in on 10 or 12% of the gross he wouldn't allow the picture to be shown, alleging infringement of patents. So far been nothing to it. It is understood the Sociedad is bringing action against Glucksmann, but "Four Devils" goes on, to big houses.

$1.25 Top

So far two houses are wired, Palace and the Grand Splendid, but owing to language difficulties, the all-talker has not yet made an appearance. The Glucksmanns are getting away with it, too, and at $3 (say $1.25 U. S.) per seat. Show starts at night at 10:30 and consists of one song—talker—by Martinelli or other, Fox newsreel, synchronized, two-reel comedy, and "Four Devils" or "Divine Lady." There is an interval, etc., the whole working out at two hours.

Astral is being wired by Western Electric. Carl Sonin put over a big deal this week when he sold "White Shadows in the South Seas" for an indefinite run to open the house, and at a price which even the M-G-M chief feels satisfied over. When wired the Astral will be the city's largest sound house.

U's House

Under the Spanish title of "Bohemios," the Universal's "Show Boat" goes on here with sound at the Porteno towards the end of this month. This hall, now playing revue, is in the middle of the city. Monroe Isen, Universal chief down here, swung a neat deal when he tied up with the place indefinitely.

Rumors that United Artists selling to Sr. Ajuria incorrect, though it is understood negotiations continue. Next name mentioned is M-G-M. Meanwhile the trade here is watching closely, there having been a peck of contracts signed with U. A. contingent in the main on verbal agreement to include a Chaplin picture. As this appears to be missing, U. A. is in for a controversy.

Panned "Piccadilly"

"Piccadilly" opened at the Paris exclusively, elaborately advertised and as elaborately panned. Most critics are puzzled to find the director (Dupont) of "Variety" responsible for "Piccadilly," and have said so.

Native Film Bad

"Alma en Pena" (Soul in Torment), locally produced, given premiere in small house and flopped, usual fate of Argentine pictures. Story is martyrdom of woman married to bad hat who is killed trying to seduce girl who turns out to be his own daughter. Acting vile, direction worse, but somewhat saved by excellent photography. Like all Argentine films, no first-class house will show this one.

The Tiller Dancing Schools of America, Inc.
54 WEST 74th ST., NEW YORK
MARY READ, President
Phone Endicott 8216-6
New Classes Now Forming

New Australian Tax May Put Legit Out of Biz and Ruin Indie Exhibs

Sydney, Aug. 27.

Enactment by the Federal Government of new tax increases includes a levy of 5% of total gross receipts of all theatres and a tax of 2c. additional on every foot of foreign film.

Edward Tait declares tax will ruin the Australia legit stage, already weakened by talking pictures. He states it means about 13% more than the old heavy war taxes and will close many houses.

Stuart Doyle of Union Theatres, speaking for the film people, said it meant about $500,000 more a year to his company alone. This seriously affects the shareholders. Independent exhibitors in many cases may find the new impost the straw breaking their backs.

Federal government is faced with a deficit. It also socked a 10% tax on foreign automobile chassis, 50c. a gallon on liquor and 16c. a pound on tobacco.

16 ENGLISH PLAYS DUE IN NEW YORK SO FAR

London, Aug. 27.

The Cochran-Selwyn combination has engaged Evelyn Laye for the Peggy Wood part in "Bittersweet" for New York. On being asked her salary, Cochran's press agent swore she will receive $5,000 weekly.

What Jack Buchanan will get when he goes over for the same producers in "Wake Up and Dream," the same pressman says, will be 10% of the gross.

Cochran-Selwyn have practically closed for the American rights to "Middle Watch." Fred Kerr is engaged for the admiral's role and Tom Miller and Basil Dean as producers.

"Middle Watch" is the 16th English play scheduled for New York this season.

Author Moves by Request

Paris, Aug. 27.

Yves Hanswick, Belgian author, who has had two plays banned by police recently has departed the Republic of France.

It was a suggestion of the government.

WEATHER

Paris, Aug. 27.

Agreeably cool weather prevails here.

It's bright and cheerful and good show weather.

Washington, Aug. 27.

Weather outlook for the week beginning tomorrow (28) has been furnished Variety by the Weather Bureau as follows:

Fair and cool Wednesday, and Thursday fair, with showers in afternoon or night in lake regions Friday.

Fair in lake regions and showers in eastern district Saturday, mostly fair.

Temperature will be slightly below normal over the week-end.

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Pretty!

Paris, Aug. 27.

"Carnival" which opens Aug. 21 a Capucines deals delicately with the idea of a girl impersonating a sailor, to save her boy friend from turning nance.

Leopold Gomez, newcomer, thought up the plot.

Associated Comedians made the production.

PARIS' PLAY LIST FOR NEW SEASON

Paris, Aug. 15.

Few houses have started rehearsals for the new season, which will not be in swing until the end of September this year.

Among the productions promised are a new revue by Rip at the Folies Wagram, transformed from music hall (with promenade) to legit (seating only), with Pasquali and Marguerite Deval in the leads; "Brulebois et ses filles," operetta by Louis Verneuil, music by Maurice Yvain, at the Marigny; another version of "The Merry Wives of Windsor" (Joyeuses Commeres de Windsor" by Bernard Zimmer at the Antoine, with Andre Berley and Lerner; "Le Collier" (The Necklace) by M. d'Erlanger, who is also making a local edition of "Diversion" at the Mathurins; "Le Dernier Tzar" (The Last Czar) by Maurice Rostand, at the Porte Saint-Martin, with Mme. Huguette ex-Duflos (as she is billed since her divorce); "La Belle Mariniere" (The Pretty Bargewoman) by Marcel Achard, at the Comedie Francaise, with Lucien Dubosq and Marie Bell; "Magie" by Chevannes and Leon Chandrel, at the Theatre des Arts, with G. Pitoeff and wife, Ludmilla; "Qui etes vous?" (Who Are You?) by Alfred Savoir, at Potiniere, with Jules Berry and Suzy Prim.

"Le Feu du Ciel" (Sky Fire) by Pierre Dominique at the Avenue, "Marianne et ses amis" by Marcel Pagnol, "Les Aventures du Roi Pausole" (Adventures of King Paulsole) by A. Willemetz, from a novel by Pierre Louys, music by Arthur Honnegger, at the Bouffes Parisiens; "Francesca," lyrical drama by

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London Chatter

London, Aug. 16.

Will Day, self-appointed historian of motion pictures, has a collection which he claims includes the first film ever made, the oldest peepshow, Chinese pictures of 200 A. D., the oldest book-type with pictures drawn on corners of leaves, the Friese-Greene Phanto-bioscope of 1872, which Englishmen allege was the first motion picture and the first film projector ever brought to

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Chas. Collins Delayed

London, Aug. 27.

Because "Co-Optimist" found difficulty in replacing him, Charles Collins has delayed his sailing this week. He will leave for New York after the new edition of "Co-Optimists" next week.

Collins will be in Dillingham's new musical at the Globe, New York.

"Candlelight" Opens

London, Aug. 27.

"By Candlelight" company, recruited here for America, opened at Southampton last night (Monday) and well received. Presence of an intimate show in a large theatre was no handicap.

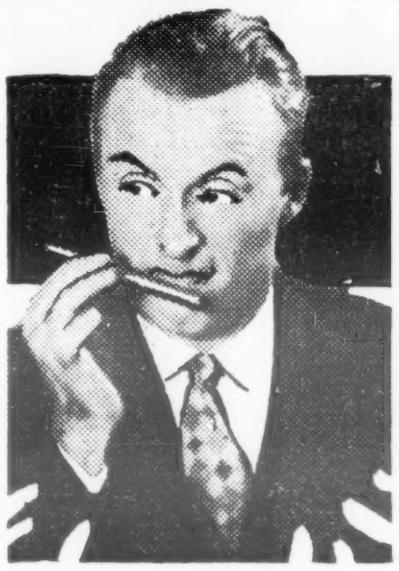
Gertrude Lawrence took three curtains at the finish.

English Leads

London, Aug. 27.

Leslie Henson and Ivy Tresmand will be the leads of "Follow Thru."

Show will open the new Dominion theatre shortly.



WILL MAHONEY

In Earl Carroll's "Sketch Book," Carroll Theatre, N. Y. C.

New York "Amusements" said: "The star of 'Sketch Book' is Will Mahoney, whose tumbling tap dance is an unending source of amusement. Every dull thud of his anatomy is music to his admirers and every tap of his nimble soles as expressive as a symphony orchestra."

Direction
RALPH G. FARNUM
1560 Broadway

VAUDE SALARIES SOARING HIGH ON OPPOSISH

London, Aug. 27.

Competitive tactics between General Theatres, Moss Empires and Stoll's have inflated salaries of British vaudeville talent as much as 60%, with American acts similarly high priced because of "opposition."

Each group is unable to offer much work, and so compelled to pay big prices to get talent exclusively.

While the circuits remain stubbornly pugnacious toward one another, the increased overhead is a burden to all and the feeling is the various heads, Stoll, Gillespie and Black, are ready to talk it over, if an outsider can tactfully bring about a meeting.

ACTS CANCELLING ENG. MAY BRING DAMAGE SUIT

London, Aug. 27.

Recent cancellations of American acts, booked here, include Mandell Brothers, scheduled to open at Victoria Palace Sept. 2 with Palladium and other General Theatre bookings to follow, and the Norman Thomas Quintet.

The Mandell cancellation is by mutual consent as far as General Theatres is concerned, but not the Moss Empires, probably because their act has been freely copied here.

General Theatres and Moss Empires intend suing the quintet. A report on the quintet is practically unanimous they would be successful here.

Acts were booked through the Foster Agency.

Palladium's Third Sat. Show

London, Aug. 27.

Starting with September the Palladium will add a Saturday matinee to its present policy of twice nightly.

This means 15 performances a week for the vaude talent.

Guild's English Play

London, Aug. 27.

Maurice Elvey has disposed of the dramatic rights to Lenhardt Franck's "Karl and Anna" to the New York Theatre Guild.

He retains the world talking picture rights to the play. It was done in silent film form as "Homecoming," produced by Germans.

"Suzanne" Next

London, Aug. 27.

"Suzanne," musical comedy with Sidney Howard, will be Clayton & Waller's next, following "Hold Everything" in the Palace in October.

Howard is leaving "The Co-optimists."

Form and Dope Don't Count Trying To Beat Saratoga's Pro Gamblers

Saratoga, Aug. 27.

Racing these days is simply an information game. Results here prove handicapping figures are more or less of a gag, with the form charts simply kept running in the racing sheets for chump consumption. To win at all one must know when they are and when they are not trying to win a race.

The better and higher type of bookies seem to have this information through underground sources far in advance of the regular followers who frequent the clubhouse daily. Each book employs about three or four runners or scalpers to rush out and beat the price on the lawn before the smart info percolates to the 50 or more books operating there for the current meet, now ending.

Faro

Faro bank, usually played with $25 and $50 chips, is a game that appeals particularly to old-time gamblers. The younger set, male and female, frequenting the game rooms here don't seem to know what it's all about and care less, it being a quick action big money game. Not unusual for a game to start at seven in the evening with a full table of players and keep going until seven in the morning.

Roulette

Roulette is a losing game, that being the reason each of the play rooms here have from 10 to 12 tables constantly in operation. A man playing alone at one of the tables at one spot and covering more than half of the numbers on the cloth stuck with the game for ten hours and took it for 15 grand. Watchers figured that he knew something by placing huge stacks on 17 or 18 numbers each spin of the wheel and that he had reduced the game to even money match by his system, but that five and 9-16 house percentage still prevailed at the wind-up.

Bird Cage

Favorite gag of the dealers of "bird cage," a game in which the house usually has about 35% edge, is that No. 6 on the cloth, a favorite with the femmes who go for this game in a big way, is usually spotted next to the door, is getting too easy to beat and that the house is considering making money placed on that number a standoff like bets placed in the "don't pass"—"No action" section of the crap table, where a first throw ace ½ deuce is usually a standoff and an added house advantage.

Some dice tables have "four" as a field number, while others substitute "five." The tables using "four" are the strongest in the house's favor, of course.

In Palm Beach Bradley pays his dealers $150 a week and keep. The only thing the boys have to pay for there is a haircut. In addition, for the past four years, each of the dealers received a sizeable bonus at the end of the season.

Nothing like that here, although the croupiers keep hoping. Practically all are gambling, wise as they are, for a large part of their salary goes daily at the tracks, trying to run $10 into a hundred thou one of these days on a six-horse parley.

NAN HALPERIN AND BOREO, LONDON HITS

London, Aug. 27.

Nan Halperin was warmly welcomed last night at the Victoria-Palace. She was remembered from previous appearances and strongly applauded at finish of a smart 20-minute turn. Miss Halperin wisely refrained from encoring, leaving at the zenith of applause.

At the Palladium last night's 10-act bill held six American turns, four making their London debut.

Emil Boreo, more American now than French, tied up the proceedings, as did the Carl Freed orchestra.

Ross Wyse, Jr., and his parents did splendidly against the disadvantage of second niche.

Gerardo and Adair assisted by Billy Shaw, clicked nicely, as did Hillis and Flint.

After the Monday show, Ross Wyse, Jr., and parents were elevated from the deuce to opening intermission.

7th New London House

London, Aug. 27.

Another legit theatre has been financed and will be built at a cost of $1,250,000 at Shaftesbury avenue and Stacey street. There will be 1,200 seats. Bertie Crew is architect.

London is in the midst of a theatre-building orgy, with the latest the seventh.

MIXED CAST FOR TALKER

London, Aug. 27.

Albert de Courville will produce a dialog feature for British Dominion. It is an adaption of the play, "Wolves."

Cast to include Dorothy Gish, Jack Osterman, Malcolm Keen, Charles Laughton, Arthur Margetson, Betty Bolton.

Jack Osterman will make four more for this company.

Mollison to N. Y.

London, Aug. 27.

William Mollison is in New York negotiating for rights to "Peter Grimm" for Clayton & Waller.

SAILINGS

Sept. 8 (New York to Paris), Mr. and Mrs. Bobby Crawford (Bremen).

Sept. 6 (New York to Paris), Leslie Naftzger, Mr. and Mrs. Abel Green (Ile de France).

Sept. 4 (Seattle to Yokohama), Ruth Van Valey, Rex Storey, Rose Lee, Mr. and Mrs. L. Ayres Mantell, Jack Blaine, Kay Scott, Esther Valey, Thomas Herbert, Jackie Medford, Master Van Blaine (Mishimo Maru) (this announced as troupe to tour Far East, opening at Yokohama Sept. 20, under direction Harry Bell and Ayres Mandell. Billed like variety show).

Sept. 4 (London to New York), Mr. and Mrs. Jimmy Campbell (Aquitania).

Aug. 30 (Capetown to London): Betty Webb, Sandy Powell, Terpsichore, Frederic Culpitt, Bert Weston, Loch and Lomond, Raymond Nowell, Les Jardys (Carnavon Castle).

Aug. 29 (San Francisco to Sydney), Karyl Norman (Ventura).

Aug. 28 (Paris to New York), Mr. and Mrs. Ed Davidow, Mr. and Mrs. Jules Brulatour (Hope Hampton).

Aug. 27 (London to New York), Phillip Moeller, Helen Westley, Theresa Helburn, John Opdyke, Lily Cahill, Archie Selwyn, Ernest Truex (Leviathan).

Aug. 24 (Paris to New York), Ella Van Husen (France).

Aug. 24 (London to Montreal): Wee Georgie Wood and Birmingham Pantomime Co. (Alaunia).

Aug. 24 (Paris to New York): Grace Vanderbilt (Mauretania).

Aug. 23 (New York to London) Andre Charlot (Majestic).

Aug. 23 (Sydney to Vancouver): Efrem Kurtz (Niagra).

Aug 23 (Capetown to London): Jean Florian, Lee Sisters (Armadale Castle).

Aug. 23 (New York to Los Angeles), Maclyn Megley.

Aug. 21 (Vancouver to Sydney), Browne and LaVelle (Aorangi).

BASIL DEAN'S PLAY IDEA IN LONDON FOR PAR HER

London, Aug. 27.

Basil Dean now directing "The Return of Sherlock Holmes" at the Paramount studios, will launch a project upon his return to London similar to the Theatre Guild of New York.

A permanent acting company with plays produced on subscription basis is the outline. Plays by Monckton, Hoffe and Galsworthy are lined up.

Paramount may convert these plays into talkers in America.

MISS DEMPSTER'S HONEYMOON

Paris, Aug. 27.

Carol Dempster, former American picture star, and her new husband, Edward Larsen, vice-president of the United States Lines, passed through Paris.

They are en route by auto to Vienna, where they will honeymoon

A. J. Balaban, as Showman, Signally Honored by Citizens of Chicago

Chicago, Aug. 27.

First of its kind in Chicago, was the complimentary dinner to A. J. Balaban in the Stevens Hotel, Aug. 22. Among the 1,500 persons gathered at the event, under the auspices of the Citizens' Committee of Chicago to say farewell to A. J. Balaban as he left for New York to join the Publix headquarters, were the foremost citizens of Chicago.

Magnificent, unique and unprecedented, the testimonial nonetheless was remarkable in its simplicity. When A. J. was called upon to speak, a roar of applause greeted him. He was so moved by the tremendous demonstration he started to tear up the speech he had prepared the same afternoon. Reconsidering, he opened his talk with an impromptu response to the demonstration and then read a simple, straightforward appreciation from papers in his hand.

His keynote was a promise. "I will in New York, as here," he said, "concentrate on being able to more fully understand the other fellow's problems."

Lauder Touched

Sir Harry Lauder was so touched by the apparent powerful emotions which A. J. sought to express that he leaped to the speaker's chair after already having delivered his speech and declared he would adopt immediately A. J.'s policy of trying to understand and help the other fellow. Within two minutes, under Lauder's guidance the gathering was singing a Scotch song called "Cronies."

The speakers' table was occupied by as diverse a gathering of notables as the Citizens' Committee itself. On the dais Thomas Meighan, who acted as toastmaster; William D. Saltiel, city attorney, speaking for the absent Mayor Thompson; Ben Beadell, with a message from Gov. Emerson; Louis Mann; Robert Sweitzer, county clerk; Charles Winninger; Jack Dempsey, Judge Joseph B. David, Hal Halperin, Judge Harry B. Fischer, A. H. Blank, William Morris, Sir Harry Lauder, John J. Garrity and Chris Paschen.

The notable group of civic, business and social leaders who made up the Citizens' Committee were: Aaron J. Jones, chairman, Samuel Insull, Herbert Stern, Chris Paschen, Barney Balaban, John Hertz, Michael L. Igoe, Morris Katz, Harold Foreman, Judge Harry M. Fischer, Louis Eckstein, George F. Getz, Sam Katz, John G. Garrity, Hugo Sonnenschein, Robert Sweitzer, Sam Myers, Ben W. Beadell, Ellis F. Glickman and Albert D. Lasker.

Judge Harry M. Fischer, who spoke deeply of his regard for A. J. Balaban and characterized him as a leader of clean theatre entertainment, called upon Mrs. A. J. Balaban and A. J.'s parents, Mr. and Mrs. I. Balaban, for a touching moment, during which they stood to receive an ovation.

Meighan displayed a huge batch of telegrams from almost every country in the world. Among those he read were congratulations from Adolph Zukor, Lloyd George and the Duke of York.

A wire from Sam Katz read as follows:

"Please accept my sincere regret for my inability to be present in this testimonial to my partner and friend, A. J. Balaban. Chicago's loss is my gain. However, we are always Chicagoans at heart. A finer character than Abe Balaban never lived. Regards,

Sam Katz"

Big Show

After the dinner a mammoth show on the ballroom stage was presented by Bert Wheeler as m.c., Ed and Morton Beck, Darling Twins, Ruth Lipstone, Louis Mann, Sophie Tucker, Block and Sully, Phil Baker, Ritz Brothers, Dave Peyton's orchestra, Fiorito's orchestra, Chilton and Thomas, Stadler and Rose, Jack Pearl and Shaw and Lee. The affair closed with dancing in the lobby.

A. J. Balaban is the first showman ever to be honored with such a gigantic testimonial in Chicago.

BARRYMORES RETURN SEPT. 5

Hollywood, Aug. 27.

John Barrymore and his wife, Dolores Costello, now in New York, return here Sept. 5.

Barrymore then starts on his last picture, "The Man," for Warners 1929-30 program.

Honest Gag

Hollywood, Aug. 27.

Mob of extras patiently held their spot in a garden scene at Radio waiting for a cue. Mickey Nielan, directing, finally hollered to the mixer, "Why the delay?"

Mixer, secluded some distance away, yelled back thru the loud speaker, "Believe it or not, Mr. Nielan, I'm waiting for a street car."

HOBLITZELLE AND FOX DICKERING FOR BUY

Karl Hoblitzelle of the Texan Interstate Circuit has been in New York the past 10 days negotiating with the Fox people for a buy of the Interstate.

At first it is said the negotiations were for an extension of the Interstate's Fox franchise for product. A period of 25 years was talked over. This was quickly switched to a possible buy by Fox.

Hoblitzelle is reported having done business with Jimmy Grainger. No result has been reported.

Previously Hoblitzelle talked selling to Publix. Publix postponed trading until Sam Katz' expected trip to the South in October.

Fox wants Hoblitzelle to remain as operator if there is a Fox buy, while Publix is not so anxious to have other than its own operator, although probably appointing Hoblitzelle if it should buy.

The Interstate, almost entirely in Texas, is in a strategic position for either chain, for Publix to bottle up the South, and for Fox to keep Texas, a fast developing state, open to Fox product.

PATHE'S MUSICALS WILL BE MADE IN EAST

Robert T. Kane will remain with Pathe as a producer when Pathe vacates its present New York studio Oct. 1, centering its eastern activities at the RCA studio on 23d street.

Pathe has "Greenwich Village Follies" and "Treasure Girl" in immediate contemplation with other eastern productions to follow. Musicals will be done in the east because of the proximity to the talent market.

Steve Fitzgibbons also sticks as production manager. Production organization will remain practically intact with the changed base of operations. Pathe was handicapped by the small size of the 134th street property.

Denny's Channel Swim

Hollywood, Aug. 27.

After joining the A. A. U., Reginald Denny has gone in for intensified training to shatter George Young's record of swimming the Catalina channel.

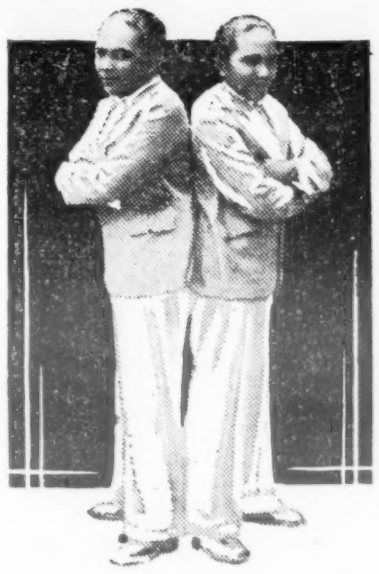
Swim planned for next month, is being held for Denny's personal satisfaction to prove his prowess as a long distance swimmer and to break Young's record. William Wrigley, owner of Catalina Island, has offered an escort of a hospital ship for the publicity it will afford his interests.

Wampas Modifies

Hollywood, Aug. 27.

Wampas' insurance plan, which threatened to bankrupt the organization some months ago, went into the revised safe and sane phase with receipt by members last week of riders to original policies which cut down the policy face for virtually every member. New basis, retroactive to March 16, 1929, provides $1,000 insurance for all who have been active members for one to five years and $2,000 for all active members of more than five years.

Any time a member passes the five-year active membership mark his insurance automatically increases to $2,000 on the March 16 following.



A Natural

SIMPLICIO AND LUCIO

GODINO

And their brides and Filipino band opened Aug. 24, Pantages, Vancouver.

Record breaking business. Eight thousand attendance first day. Opinion of northwest showmen, the greatest box office magnet in American theatre.

AN ARTHUR KLEIN-TERRY TURNER ATTRACTION. Suite 1405, 1560 Broadway, New York.

MONROE'S ARREST CALLED "FRAME-UP"

Terre Haute, Ind., Aug. 27.

Spencer Monroe, Hollywood picture man, was arrested here on a charge of unlawfully removing his baggage from a local hotel. He was taken into city court and the case continued until Thursday, when Monroe had nine witnesses subpoenaed, most of them employes of the hotel, in an attempt to prove his innocence. State postponed the case for two weeks.

Thomas Callen, former hotel owner, failed to appear against him.

Monroe was connected with a show called "The Movie Review," in which three local men, George Jackson, Eddie Newlon and Phil Baugh, were interested. He had not lived at the hotel for over 60 days and had been in town during that time.

Monroe was arrested 10 minutes before the "Movie Review" was supposed to have started. The show was called off, since Monroe was m. c. and director.

Locally referred to as a "frame-up."

Lads Use Radio Firm Name for Phoney Contest

Hollywood, Aug. 27.

Contest gag with a new twist asserted itself when two fast moving Redondo Beach boys were discovered barnstorming the small towns of southern California collecting $25 from every screen struck girl wanting to enter a beauty contest held under the auspices of merchants and Radio Pictures. License to use the Radio name was self assumed after the lads had appealed to the picture company for loving cups to be awarded the best looking gal in Santa Barbara.

With this understanding, and no more, Radio donated three cups. Two months later Redondo's Chamber of Commerce inquired of the film company if it were sponsoring a beauty contest at Redondo Beach. Radio, through the assistance of the sheriff's office, immediately apprehended the boys to explain why they used the name of RKO.

HOPE HAMPTON'S BIDS

Hollywood, Aug. 27.

Couple of studios have opened negotiations with Hope Hampton for a musical to be made this fall.

Miss Hampton returns to New York from Europe this week.

Joe Kennedy Back Sept. 20

Jos. P. Kennedy is expected back from the other side Sept. 20. He, with Mrs. Kennedy, left New York last week for Paris.

Break for Tiffany

Los Angeles, Aug. 27.

Tiffany capitalized on the arrival of the Graf Zep here by snatching some shots for its picture, "Zeppelin."

MISCONSTRUING

During a recent economy drive by one of the big theatre chains, a house manager sent a wire to the district manager saying:

"Lay off my secretary."

Wire fell into the hands of the district managers' wife. She was dissuaded with considerable trouble from starting a divorce suit.

$446,000 NET LOSS FOR K-A-O FIRST HALF '29

A very brief statement issued Monday by Radio-Keith-Orpheum gave the gross loss by Keith-Albee-Orpheum from operation for the first six months, ending June 30, as $987,619. Against this was credited "profit from other sources," $541,345, leaving a net loss for K-A-O of $446,274 for the six-month period.

No explanation went with the K-A-O statement. It is a subsidiary of R-K-O and was the company R-K-O purchased when buying Keith's and Radio Pictures (formerly PBO).

The understanding is that the statement includes the operation of the Keith (also Orpheum) theatres, including everything in connection with R-K-O except Radio Pictures. R-K-O.'s own statements for the first six months of '29 showed a profit, with Radio Pictures' net included in it.

The "profit from other sources" is believed to have been the net proceeds by K-A-O as the theatre operator for R-K-O of one of the Keith theatres sold by R-K-O since Jan. 1, last, either the Broadway or Hippodrome, New York.

BUCK JONES' TROUBLES WITH SHOW STRANDED

Kansas City, Aug. 27.

Creditors of Buck Jones, whose wild west show is stranded at Lancaster, Mo., but who is now with the Robbins Brothers circus, made an unsuccessful attempt to attach Jones' famous horse Silver King, at Maryville, Missouri.

During the afternoon an attachment was served on Jones, for the horse, by the Hollywood Planing Mill, of Boonville, with a claim of $2,041. Under an agreement the attachment was released as the sheriff was informed that the Jones property was to be sold soon, at Lancaster, Mo., under a mortgage held by L. L. McBroom, of Los Angeles.

Later a second attachment for $15,000 was served on Mr. Jones, but the horse could not be found, and it was still missing when the circus train left Maryville, for Osceola, Iowa. Jones gave the night performance without his favorite horse.

Fox's New Idea Dept.

Los Angeles, Aug. 27.

E. W. Butcher, formerly studio manager, is now in charge of the "new idea" department for Fox, purpose of which is to exchange ideas between studio operation and production.

Max Golden, succeeded by George Selden as purchasing agent, becomes studio head.

320 Par Parts

Hollywood, Aug. 27.

Guy Oliver, who wears more Paramount service stripes as an actor than anybody on the lot, has checked in his 320th part for the firm in "Behind the Makeup."

Oliver has been a member of Paramount's stock company for more than 13 years and has never had a contract. He is cast in more than 50% of the pictures made at this studio.

SHEEHAN IN IRELAND

Los Angeles, Aug. 27.

Juvenile leads in John McCormack's picture for Fox will be picked on the Continent by Frank Borzage, director. Plans are for an all-Irish act, with the love interest probably secured from the London stage.

Winnie Sheehan will go abroad in October to look over the McCormack unit while there.

EQUITY'S THREE COAST OFFICES

Relief Comm. Permanent —Educational Campaign

Hollywood, Aug. 27.

Equity will man three headquarters in Hollywood. Official headquarters will remain at 6412 Hollywood boulevard. Chorus Equity clubrooms will remain probably under a different title, out of deference to the large number of senior and junior members of the parent Equity who are doing ensemble work in pictures but are not of the Chorus Equity, and the former office of the emergency Ways and Means committee First National bank building, will become the office of the Equity Relief Foundation.

This is to be a permanent relief corporation for emergency cases among local Equity members. Mrs. Charles Miller, chairman of the emergency relief committee throughout the recent controversy, will be the executive secretary of the Foundation which is to have five trustees. All other offices and headquarters will be closed as soon as the currently paid up rental periods run out.

William Conklin will be retained as permanent assistant manager of the Equity office. Frank Pope, who served as exploitation man for Equity, may continue.

In an effort to counteract the anti-Gillmore sentiment, group of pro-Gillmore members, led by Jetta Goudal and Gertrude Short, have commenced circulation of petitions among members attesting to the continued confidence in Equity's president, adherence to the cause and urging the quick return of Gillmore here.

Petitions are addressed to the executive council of Equity.

Doc ment carriers keep them under cover while talking and produce only for assured signatures.

EQUITY-WARNER SUIT PUT OVER—AND OVER

Los Angeles, Aug. 27.

Injunction suit brought by Equity against Warners and Tully Marshall was put over two weeks by stipulation between attorneys when the case came up for trial in Superior Court on last Monday. Warners filed a demurrer. It sets forth the contentions that there was no valid contract between Equity and Marshall at the time of Marshall's signing with Warners because the actor had submitted his resignation to Equity. Marshall contends that the resignation became effective the moment it was delivered to Equity. Marshall also contends that there could not be a contract without assent of all parties, and he had not given his agreement to terms proposed by Gillmore.

Warners contend that the injunction should not be issued, declaring that, in their opinion, it is contrary to public policy, and that Equity, not being incorporated within California and not recognized by the state, has no right to sue.

Movie School Heads Up For Trial in October

Los Angeles, Aug. 27.

U. M. Dailey, John Ince, and V. M. Barnett, of the Cinema Schools, and Maury Love, of the Independent Studios, will be tried in Municipal Court Oct. 7.

Charges of frauds were brought by City Prosecutor Nix after a prolonged investigation into the methods of operation employed by the operators of these institutions. Other charges against the operators of the Cinema Schools will be brought before the Grand Jury in September. Nature of these allegations was not revealed.

MISS KENNEDY'S OPERATION

Los Angeles, Aug. 27.

Myrna Kennedy was taken to a hospital Sunday for appendicitis treatment.

As she has about three days more work on "Skinner's Dress Suit" for Universal, physicians are trying to stall an operation until picture is finished.

DEPT. OF JUSTICE COURSE

More Stock Selling Licensed in N. Y. For Talker and Show Promotions

Albany, N. Y., Aug. 27.

Talking pictures and other film companies, theatre-equipment and a legit house are among those offering stock to the public of New York State, according to notices filed with Secretary of State Edward J. Flynn, under provisions of the General Business Law designed to protect investors in the flotation of securities.

North American Sound and Talking Picture Equipment Corporation licensed to act as its own dealer in the sale of common stock, while Goodney and Boyes of 11 Broadway, New York City, given permission to act as dealers in the handling of capital stock of the same concern. North American is a Delaware corporation, with offices at 9 East 46th street, New York.

H. Schooler & Co. of 96 Wall street licensed to act as dealers in the sale of 30,000 shares of common, no-par-value stock of National Talking Pictures Corporation. National Talking is a Delaware corporation, with offices at 1775 Broadway, New York.

Sono-Art Pictures, Inc., licensed as dealers for the sale of its own preferred and common stock. Delaware corporation, with headquarters at 1440 Broadway, New York.

International Films Corporation licensed as dealer for sale of its common stock. A Delaware company, it has offices at 55 West 42d street.

W. Harrison Cole of 505 5th avenue licensed dealer for sale of class A and class B stock of Consolidated Amusement and Steamboat Corporation. Delaware concern, with New York offices at same address as dealer.

Werba's Jamaica

Charles K. Gordon of 280 Riverside drive licensed as dealer in sale of 7% cumulative preferred stock of Werba's Jamaica Theatres, Inc. Stock has par value of $10. Werba's Jamaica Theatres is a Delaware corporation with offices at 214 West 42d street.

Secretary of State notified under provisions of General Business Law of listing on New York Stock Exchange of the following: 43,888 shares of class A stock, without par value, of Radio-Keith-Orpheum, Maryland corporation, with offices at 1564 Broadway, New York.

Four hundred thousand shares of common capital stock, without par value, of Consolidated Film Industries, Inc., Delaware corporation, with headquarters at 1776 Broadway, New York.

On New York Curb Market: 48,076 additional shares common, no par value stock of Acoustic Products Co., Delaware concern, located at 50 West 57th street.

WARNERS CONFER ON DEAL AT LAKE PLACID

Lake Placid, N. Y., Aug. 27.

Harry M. Warner, Major Albert Warner and Jack Warner are in conference here, reported over the terms of the Paramount-Warner pending merger.

H. M. has been vacationing in this Adirondack resort. Jack, coming east from Hollywood, was met yesterday morning at Albany by the Major. They both immediately came here for consultation.

Fineman's Future

Los Angeles, Aug. 27.

Upon expiration if his three year contract, Sept. 14, as associate producer with Paramount, B. P. Fineman leaves for New York to sail for a two months' vacation abroad.

Upon his return Fineman will either go to Par's Long Island studio or join another company on the Coast.

One-Time Big Shot

Chicago, Aug. 27.

At the L. & T. Regal, Chicago's only de luxe colored House, "Movietone Follies" was billed with Stepin Fetchit more than twice as large as the picture title.

First chance the house has had to bill a colored picture player.

U. A. EXPECTED TO BE WITH PAR BY NEW YEAR'S

Reports slipping around on the inside slip out that the absorption of United Artists by Paramount is looked for by the insiders by New Year's.

That appears to be mainly based upon the present trend of picture merging, with Paramount now distributing for U. A. and operating U. A. theatres through Publix.

To accomplish the ultimate linking of the whole, U. A. requires the consent of its many franchised producing stockholders. On previous proposals of several kinds to U. A. in the "deal" way, the U. Aites have not always acted in unison. On the Paramount proposition and under the present conditions in the film industry, more unanimity might be assured.

Engagement of Del Rio And Joyce Made Known

As part of the inaugural ballyhoo of the new Loew's Kings in Flatbush (Brooklyn, N. Y.), Louis K. Sidney is bringing Teddy Joyce, the Penn, Pittsburgh, m. c. as the guest attraction, along with Dolores del Rio. The engagement of the actress and the m. c. will be publicly announced during that week, now Sept. 14, when the new house opens definitely.

Joyce returns to Loew's Penn after the ballyhoo where he is now located.

Wesley Eddy will be the regular m. c. at the Brooklyn house.

Publix Met's Overhead $1,900,000 Last Year

Boston, Aug. 27.

Figures on the operation of the Publix Metropolitan were given out last week in report form, including the statement that the gross overhead last year was $1,900,000 and that the house is regarded as in red when doing under $35,500 weekly.

Publicity expenditure to date is set at $800,000.

For 1,500 People—This

Dallas, Aug. 27.

Although most of Texas indie exhibs have been hollering about high operating and rental costs of talkers, some investors think enough of Rockport, small hamlet on the Gulf coast, 1,500 population, to build a $500,000 combination hotel and theatre.

Dent Theatres has executed same plan of hotel-theatre in its combination with the Doering hotel in Temple, Tex., where the $250,000 (Arcadia) was built.

COMPLETE STORY CHANGE

Los Angeles, Aug. 27.

After five days' shooting of Alice White in "Playing Around," First National has stopped all work until a complete change in story is made.

CONFERENCE SET AFTER LABOR DAY

Picture Industry Apparently Receiving Special Attention—Nothing as Yet Set, With No Indication of Movements by Department—Fox-Loew and Par-Warner Under Survey

RADIO INVESTIGATION?

Washington, Aug. 27.

Department of Justice will definitely determine its course of action as to any proceedings against the picture industry during a conference set for shortly after Labor Day. Sitting in on this conference will be Attorney General Mitchell, John Lord O'Brien, in charge of anti-trust cases; Russell Hardy, assistant to O'Brien, and John H. Amen, special attorney for the department.

This date for a final conference was selected in order to allow Mr. O'Brien a brief vacation following the completion of a special survey of every merger, past and present, within the film industry.

This survey and consequent compilation of data was made by Messrs. O'Brien and Amen, latter being called from the west coast especially for the work, after showing particular activity in California which resulted in a criminal indictment being secured by the department against the West Coast Theatres, Inc.

In the work here Amen has entirely supplanted C. Stanley Thompson, departmental attorney, who had previously been handling all picture matters. Thompson, it is understood, has not been in on any of the various conferences leading up to the present status of the proceedings since the advent of Amen.

It was Thompson who formerly carried out the Col. Donovan policy of going over mergers in advance and approving or disapproving them. Also it was Thompson who placed the official okay on the Fox purchase of control in Loew's, Inc., which approval was repudiated with the advent of O'Brien and which opened up the present situation.

Par-Warner

Reports during the past week that there had been a reversion to the old policy; that the Paramount-Warner deal had been placed before the department has good foundation.

As to the final results of the forthcoming conference, meaning much to the picture industry, one prediction or guess is as good as another.

One fact stands: Nothing yet is definitely set.

These facts also stand: William Fox has been held up for months in the desired merger through his purchase of Loew control; the hurried check up on Paramount-Publix; the calling east of Amen, and, what is looked upon as the most significant move of all, a request to the director of the budget for an additional $75,000 to be available July 1, 1930, for the anti-trust division of the department.

Departmental officials admit they want that $75,000 for its picture investigation, but they add, at the same time it is also wanted in connection with a Radio check-up and other investigations.

Radio?

There has been no active delve into the Radio phase by the department of any consequence and the "miscellaneous investigations" have been taken care of out of the general appropriation for a considerable period.

Those who do venture predictions tie that $75,000 directly to the picture proceeding and ask why is it wanted if indications point to a dropping of the whole proposed move during the coming conference.

Naturally the department is closely guarding its every move. Idea is that advance statements will ruin any move contemplated.

The investigation and check up is completed, other than several investigators working on a general check-up of every report of a deal within the picture industry.

Amen has created his case, that is known and guardedly admitted. His case is in such shape that should the four-way conference decide on a concerted move against the film trade or a series of individual suits, the petitions to the courts can immediately be sent to the printers.

Harlem, the Black Belt, Laughed in Wrong Spots—Likes "Hallelujah"

By Mark Vance

Some exec decided to show "Hallelujah" at the Lafayette in Harlem, New York's black belt, at the same time it had its Broadway premiere at the Embassy downtown. A wise move.

It is generally believed up where the wise black birds gather that Eva Jessaye, who directed the Dixie Jubilee Singers for their vocal assignment throughout the picture, whispered the wisdom of pulling the picture at the Lafayette.

If the film stays only a short time it will have done both Vidor and Metro outfit a lot of good as the news travels fast there that playing "Hallelujah" at the Lafayette on a world premiere plan was doing something for the Race that none of the other directors or producers had ever done. If it sticks indef it will turn in some easy money that is a quick pickup while the flicker is still going downtown.

"Hallelujah" is in at the Lafayette on a percentage basis. The booking was done by Frank Schiffman representing the Schiffman interests which operate both the Lafayette and Lincoln and the N. Y. Metro offices. To play the film Schiffman switched his Lafayette colored stage show to the Lincoln.

The Lafayette showing of the big picture is purely a gamble, and judging from the turnaways Monday and Tuesday nights of last week the speculation looked safe, yet the wiseacres up the Harlem way shake their heads and give it three to five weeks at best. They base their speculation two ways. First the prices are too stiff for Harlem. A $1.50 top and that a little later is expected to saw the present S. R. O. biz down to a figure that will ease the film off the Lafayette sheet. Second, the Lafayette regulars and those who amble in now and then for a bit of stage entertainment have been two-timed so much on those slung-together overnight shows that it is pretty hard to believe something big and full of dramatic punch made without any ofays in the cast can come along and pack 'em in steadily at $1.50 top. If it does then a screen precedent has been set for Harlem.

The picture can do $20,000 or a little more. The Lafayette seats 1,250. Second balcony has some seats at four bits. The last four rows in the first balcony are 75c. The remainder of the house sells for $1 and $1.50. The picture shows twice daily up there, with a midnight run Friday and three shows Sunday.

The Lafayette for the Vidor film had to sidetrack its indie sound apparatus and install the Western Electric.

Monday night all Harlem was agog over the opening. Metro sent up big trucks and made a fuss over the milling crowds outside, taking flashlights that seemed to hand the locals a thrill. All the "Hallelujah" cast, including Haynes, Miss McKinney, Pop Gray and Miss de Knight were there, but Miss Spivey was missing. And with Congressman dePriest of Chicago dropping in and making a speech made it a

(Continued on page 27)

Two Mergers Due

Two picture mergers are expected to be announced any day now.

One is the strongly reported Paramount-Warner combination, and the other the long-pending Pathe-Shubert deal.

STUDIO BOARD OF PRODUCERS TO REGULATE

Committee of Leading Film Men—Full Power Locally

Los Angeles, Aug. 27.

Coast producers of their own volition have formed a committee to keep the studios in line. Those having a tendency to overstep and overwork will be called to account and made to toe the mark.

Committee is made up of Cecil DeMille, Winnie Sheehan, Louis Mayer, Ben Schulberg, Jack Warner and Joe Schenck.

Whether producers will form an organization separate from Hays' is not known at present, but from all indications, likely, it will handle studio and labor matters.

Reforms looked into will be such as casting directors stalling players on jobs, long hours, overwork, etc.

It is understood the casters have organized as well to meet weekly to discuss their own problems and carry along the exchange of players between studios, which increased during the recent Equity situation.

COAST CREDIT ACTORS WANT LOCAL AUTONOMY

Los Angeles, Aug. 27.

A week after the Equity fight, screen credit members are waiting to see what happens in New York before starting anything out here. Most believe there will be a battle over Frank Gillmore on that end and the local anti-Gillmore sentiment has crystallized.

General attitude is that they will have nothing further to do with any fight Gillmore directs, unless he has a federation signature of support on paper in his pocket.

No definite move has been made to establish their own body to deal with the studios. The screen credit actors as a whole want their own autonomy on studio matters.

Woodhull Quits MPTOA

It is reported that Pete Woodhull will lay aside his toga and sceptre as president of the semi-mythical M. P. T. O. A. to seek larger fields of service.

Report mentions Woodhull as departing within a week, having accepted a berth with a commercial concern.

Unusual Story

Los Angeles, Aug. 27.

John Barrymore's next for Warners will be "Cleansing Fires."

It is the temporary title of a play by D'Arcy Corrigan, based on a phase of psychopathology seldom dealt with on stage or screen.

Studios East and West

(Continued from page 2)

doesn't work any more. For the first time in pictures talent and competence are the only real tests.

"Compare this year to last or the year before. The changes are not all on the surface. The entire credo, the mental attitude and standard of appraisal has changed.

It is no longer possible, as it used to be, to close the doors on new talent, to snub the legit stage. And at the same time it is no longer possible to artificially prolong the careers of stars and directors who have become passe, or who never had a reasonable excuse for being foisted on the public.

"Studio politics has to a very great degree disappeared. Eventually picture production will be placed on the same basis stage productions are. When a production is contemplated we will go on the market and hire the actors best suited for the roles we have to fill. We will hire directors and playwrights and composers on the same basis.

"A few personalities may be carried on the permanent pay roll, but I believe we will gradually dispense with burdensome overheads of carrying large permanent groups of actors, directors, writers and composers who draw salaries all year, but loaf over half the time.

Louella's Boloney

"Louella Parsons syndicated a story about how well the old screen stars were holding their own. That's boloney. Louella is merely trying to stem the tide for her friends. Regardless of the numerical strength of the survivors the fact is clear and unmistakable that the new blood, not the old, dominates the film industry. Naturally, the stars who have received intensive publicity for five, ten or more years art not going to disappear over night, but they must adapt themselves. In fact, most of the big names are now definitely on the defensive with producers and public ignoring their former eminence and adopting a Missourian attitude on dialog. Inflated reputations are being deflated.

"Short-sighted executives in Hollywood who fight against the inevitably of eastern production may also discover that their reputations are getting a bit tarnished. In fact, executives face the same dangers actors, directors and others do. They must re-establish themselves by meeting new requirements.

"Before sound and dialog opened up new and vast reservoirs of talent and ideas the film business was slipping. Stale plots, sappy direction and synthetic stars were driving the public away. Big houses were resorting to elaborate stage shows and presentations to bolster the pictures.

"Dialog was a life-saver. It has reconditioned the industry like a tonic. New personalities defy old traditions by doing big business in small towns that have been out of touch with the stage, as such, for 20 years."

L. A. to N. Y.

J. J. Murdock.
Paul Whiteman.
Lou Cooper.
Joe Pincus.
Marilyn Miller.
Billy Rose.
Jimmy Gillespie.
Burt McMurtrie.
Burton King
Mr. and Mrs. Bobby Crawford.
Geo. K. Arthur.
Norman Kerry.
Dudley Diggs.
Mabel Wayne.
Vivienne Segal.

N. Y. to L. A.

Max D. Steuer
Bert Wheeler.
Phil Fabello.
Edward Bowes.
Rudy Vallee.
Will Rockwell.
Raymond Cannon.

Benny Rubin's Golf

Los Angeles, Aug. 27.

Approving of everything except his golf M-G-M has exercised its option on Benny Rubin, the broken English comic.

Benny has thought up a prize fight plot for himself, provided it with dialog and Metro will produce it as a full length feature.

U's "Newsreel Reporter" Talks During Film

Universal's sound newsreel is due Sept. 23. Departure from the usual method U contemplates a "Universal Newsreel Reporter" who will talk through the reel, explaining the clips and eliminating captions for the most part.

Universal is making a sales point of its ability through this method to furnish spot news with the speed of silent newsreel.

Universal has a tie-up with 45 different dailies around the country. In each area where these papers circulate the newsreel will be presented in conjunction. This gives Universal protection on tips and the papers publicity.

Sam B. Jacobson is organizing for Universal.

PAR'S WRITERS

Los Angeles, Aug. 27.

Sam Mintz, who resigned, has been re-engaged to write for Paramount.

John Weaver, having seen his wife, Peggy Wood, at her London premiere, is back from his leave of absence and writing for the same company.

Cyril Gardner returns to Paramount's scenario department after doing technical work for Gloria Swanson.

Coburn Sues T-S

Los Angeles, Aug. 27.

Guy Coburn, picture agent, is suing for an accounting from Tiffany-Stahl on "Wild Geese," made from a scenario he charges he owned.

Coburn asserts he sold the script to T-S with understanding he would receive 50% of the profit. He has received nothing, he claims.

Joe Pincus Found Out

Los Angeles, Aug. 27.

Joe Pincus leaves for New York Thursday.

He spent a week here getting ideas of what Fox wants in the way of stories and players for next year's program.

Not Friendly to Natives

(Continued from page 2)

paratus. The same company is to make the film, "Sinful Love."

The Gloria Company is starting on "Strong Man," from the book by Przybyszewski.

Soon the film on the life of the great Kosciusco, entitled "Kosciusco's First Love," and another, "From Day to Day," taken from the book by Ferdinand Goetel.

New Producers

The new producing company, "Zoro Film," is going to produce two films, "Woman Who Stole the Luck" and "A Boy or a Girl." Another new company Zaf-Lux-Film is going to produce "Under Love's Flag," from the story of Georges Braun. And still another one, "Heros," is pronounced as a sensational film. The new cinema theatre "Hollywood" starts a new path with the variety prologs, for it gives, besides the film, dancing, singing and talking numbers.

One Censor

Now but one censoring body in Poland, and not like before where every city had its own censor. This censor is in Warsaw.

The Government at last has decided to lower the tax at the cinema theatres, but unfortunately this does not apply to Warsaw, only the counties in Polish Silesia. Theatre owners may start a legal fight with the Government.

Talkers

Film world here is upset by the talkers and sound films. All are waiting. Who will be the first to build or to put in the sound equipment in existing houses.

Sometimes it looks like a wild west for the film actors in Poland. A short time ago a producing company was attacked by some hooligans, not far from Warsaw, and several artists were severely beaten.

But a stranger thing happened to Danzig (Gdansk) while a company of Polish artists were taking pictures. Though having permission from the authorities of the Free City of Danzig, they were forbidden to make the pictures and were taken to police headquarters. On the way they were sneered and jeered at.

The authorities freed the artists, but this kind of thing does not help much to make a better understanding between two nations, such near neighbors.

They Drew 'Em In

MARY AND MARGARET GIBB

America's only native born "Siamese" twins, appearing with their mother, Billy Reinhart and Lou and Les Sherr. True record breakers. Opening Sept. 1.

AN ARTHUR KLEIN-TERRY TURNER ATTRACTION. Suite 1405, 1560 Broadway, New York.

Fernstrom Sues Coppers

Washington, Aug. 27.

Raymond Fernstrom, Paramount Newsreel cameraman, is suing three Maryland coppers for $150,000.

Suit is the aftermath of the officers arresting Fernstrom when he was hurrying to Washington under, as he states, his physician's orders to get Mrs. Fernstrom to the hospital as soon as possible.

Coppers forced the cameraman and his wife to go before a Justice of the Peace in addition to the wife going before a country m. d. for an examination to substantiate their claim.

This resulted in the couple being held over night and the judge next morning dismissing the couple.

Fernstrom bases his suit on the permanent injuries his wife has suffered.

Director for Vallee

Los Angeles, Aug. 27.

No director has been named by Radio Pictures as yet for the Rudy Vallee picture, which starts Sept. 9. Rudy arrives here Aug. 31.

Chi Buyers East

Chicago, Aug. 27.

Emil Stern, president of Lubliner & Trinz; Wm. Burford of Great States and F. M. Brockell of B&K-Midwest left for New York on a film buying trip.

"Virginian" at Criterion

"The Virginian" follows "Four Feathers" into the Criterion, New York.

Latter picture is good for another month or so.

Hollywood Chatter

Latest wrinkle in chump taking is the "Photo-tone and Make a Talkie" racket now being worked along the Venice Boardwalk. Spend two bits and have your picture taken along with a record of your voice. Pictures are, of course, stills. Chumps are falling in a big way.

Syd Franklin's six-year-old boy, Billie, was given his first swimming lesson on Saturday. Next day at Sunday school the rest of the youngsters kneeled in prayer. Billie frowned with disgust as he watched his pals place their hands in front of them, then he nudged his neighbor and whispered, "That isn't the way, you do it like this," and went into an Australian crawl.

Andy Callaghan, Jr., a 15-year-old son of the Technicolor executive, is training at the Hollywood A. C. for the 50 and 100-yard dashes in the national championships. Youngster is spending his vacation at the Par studio getting an insight into the biz.

Ernestine Jeanne (Mrs. Walter Woolf) is whooping it as an extra in Warner's "Golden Dawn." Ringside chair also goes with the assignment so she can watch Walter work. However, no chance of Barbajean aged one year, getting on the set, as the tot hangs the berry on her pop if asked about her daddy's picture.

Doug Fairbanks, Jr., has a desire to play "The Jest" on the screen.

A director has one of those card game coin machines in his home. Guests play it furiously and lose. One night the host opened up the back, demonstrating to a houseful how he could "fix" it. But he kept the dough contributed—he always does.

Cameramen and press agents were assigned to greet a Chilean ambassador invited to one of the studios. While waiting for the diplomat a curious bystander asked what all the excitement was about. Cameraman answered as far as he knew they were waiting for some guy coming from the Ambassador hotel for a chilli dinner.

Ben Frank, manager of the Ambassador, has had his Tokyo representative arrange to have the entire Graf Zeppelin party stop at his hotel during the Coast visit. Frank has special representatives all over the world to solicit patronage of prominent personages and parties visiting Hollywood. Zep party will be quartered in the hotel bungalows with a guard to protect them from the curious. W. R. Hearst will give dinner at this hotel for the party, attendance of 1,000 being expected.

Young John Murdock enters Stanford this fall.

Eddie Mannix and Mrs. Mannix to Saratoga for the races.

Jack Oakie around Hollywood in one of the latest pajama suits.

I. B. Kornblum, with a belt and suspenders. Won't trust his trousers.

Ray Coffin, former press agent for Hal Roach, is now a free lance publicist.

Colleen Moore's new doll house will take two years to build and cost $41,000.

Harvey Gates is vacationing in the north after working three years with Warners as staff writer.

Bobby Jones, who plays golf, was the guest of Harold Lloyd last week, playing Lloyd's private course.

Vilma Banky and Charles "Buddy" Rogers away on respective personal appearance tours, are back.

Despite Crane Wilbur's nine years' absence from the screen, he's receiving as many as 30 fan letters a day.

George K. Arthur is en route to Europe for a two months' vacation following completion of his M. G. M. contract.

Bebe Daniels is making sketches of studio personalities and settings. Ultimately intended to reach fan publications.

Charlie Melson, Jersey m. c., is being shot at First National so he can show his audience how he toured the studio.

Randolph Rogers, secretary to Jesse Lasky, is a follower of the amateur m. p. stuff, having a complete standard size film outfit.

Benny Rubin's brother, Eddie, turned actor-agent and booked Benny for a benefit radio broadcast first week he was on the job.

Oscar Smith, Paramount's stuttering colored actor, who shines shoes between pictures, blew 100 of his friends to a swell celebration.

Edwin Maxwell, who played in "Taming of the Shrew" (film) here, has returned to New York. He resumes directing for the Theatre Guild.

Nine different people have been trying to crash theatre and studio gates around Los Angeles as representatives of the Christian Science Monitor.

Some of the studio stock players would like to take singing and dancing lessons, but can't. Always working and not enough time between pictures.

Vic McLaglen returned to Hollywood after shattering all records for meeting congressmen, mayors, newspapermen, policemen, flaps and autograph hounds.

Jeane Wood, daughter of Sam Wood, M-G director, faces the camera for the first time in "Cotton and Silk." Miss Wood has been a member of Pasadena's Community Playhouse.

Hollywood newsboy capitalized Equity plenty when he yelled, "Turner coming back Friday" Papers sold like hotcakes. Headline referred to Capt. Roscoe Turner, transcontinental flyer.

Arthur McLaglen has sculptured his impression of the "Cockeyed World" and a bust of his brother, Victor. Both will be placed on display at the Chinese when the picture opens here.

Al Santell and the Fox "Romance of the Rio Grande" unit have returned from their location trip beyond Yuma, Ariz. Said thermometer hit 114 most of time they were away and Hollywood's 96 is comparatively cool.

When the local Keith booking department moved from the seventh to the second floor of the Orpheum building, at least a dozen articles of wearing apparel belonging to Ben Piazza were found parked in closets.

Ken Maynard and the missus are going vacationing by taking a cruise down the Mississippi, duplicating the route Maynard followed 15 years ago when he was a trick roper and wandering musician on a show boat.

Propaganda being fostered throughout the country by advocates of free dress has reached the support of the Paramount coast studio. Plant sees the possibility of grabbing space for its male stars posing in pajamas for street wear.

Sumner Getchell went through Universal's Collegians series at 195 pounds. When word came of another series for which none of the Collegians would be eligible, Getchell got busy. He followed one 18-day diet by a second, and dropped to 150. He got the new job.

MAUDE FULTON

Just completed for Fox Films an original story, "Alley Oop," to be produced as an all singing, dancing and talking comedy picture dealing with the days of vaudeville, when Rock and Fulton were one of its features. "Alley Oop" is one of the most intimate stories dealing with theatre life both back and front. Miss Fulton is one of the best qualified writers to handle this subject, and if her present effort only equals her past, such as "The Brat" and her other stage successes, "Alley Oop" is sure fire. Wow. What a title!

FOX-HEARST SOUND NEWS

Lynch Sells $7,500 Weekly Par Contract for $2,000,000 Cash; Dates Back to First Big "Deal"

Atlanta, Aug. 27.

S. A. Lynch has sold for around $2,000,000 cash to Prudence Bonds his remaining term of five years under a Paramount contract that nets $7,500 every week, as it has since December, 1919.

That 15-year contract marked the first big theatre deal or trade or buy in America. It had been worth $6,000,000 to Lynch, who retired from the show business with its execution. He is now living in France.

Under the sale Lynch turned over to Famous Players (no Par or Publix in those days) 150 theatres in the South. They were operated under the corporation title of Southern Enterprises, a corporation remaining existent with Paramount and one of its most important current subsidiaries.

From the original Lynch purchase by Par have sprung chains and circuits, such as Publix, Saenger (outside of La.), Sparks, Dent's, Robbin-Rowly's and Wilby-Kincy's. These were made possible by sold detachments of the original Lynch list.

Big and Profitable

It is estimated hereabouts that Famous' (Paramount) buy of 10 years ago, costing it $6,000,000 in 15 years, without a dollar put up in cash at the time of the sale, has been worth to Paramount to date $20,000,000. Not only is it the first big theatre purchase on the record of the picture business, but one of the most profitable.

While local showmen considered Steve Lynch had made a great sale, Lynch has not always agreed with that view. He has stated that if holding on longer he would have doubled his money.

Lynch started in the film exhibition business in 1912. Previously he had been a ball player and more latterly the football and baseball coach of a native college. He drifted into the theatre end and by 1918 had accumulated 18 theatres in this southern section.

By that time Lynch was outstanding among the big exhibitors. Adolph Zukor was taking note of the southerner. In 1918 Lynch engaged Louis Cohen, then Variety's correspondent in Atlanta, and placed him in the Lynch realty department. Cohen, with sparse knowledge of real estate, but knowing the territory, started to travel. He secured 80 houses for Lynch in the first three months. That started Cohen into a picture career. He is now the general theatre operator for Universal.

Lynch's 150 theatres did a gross business in 1919 of $11,000,000. Now the Lynch circuit, as it would be called, and as far as it could be traced, as included in the Publix chain, is doing a gross of around $25,000,000. In 1920, its best year around that time, the circuit netted $800,000.

Agreed On Flat Sum

When Zukor and Lynch got down to a buying basis the first proposal was for Lynch to take 4 per cent. of the gross income of the theatres, with another percentage of the exchanges. Much dickering followed, until it was agreed that Lynch should have 4½ per cent. of the gross income from the theatres.

Finally a flat sum was deemed the best by Lynch. The amount of $7,500 weekly was set as a mutually satisfactory figure, to run for 15 years.

By Lynch's sale to Prudence his last connection with the show business has been ended.

Many showmen say that had Steve Lynch remained in pictures it is possible that there would have been a considerable change in the general outline as it now exists. He was among the first of the personality executives, a smart, shrewd, sharp business and show man.

The sale of the Lynch circuit was virtually the star of the formation of the Publix Theatres of today. It was the beginning of the Zukor plan to furnish his own theatre outlet for Famous Players product, if the independent exhibitors should develop too much power.

When the time period involved is looked upon, from 1919 to 1929, a matter of ten years, the swirl of the picture business industry will stand out.

About Rehearsals

Hollywood, Aug. 27.

On the basis of a 30-day working schedule to make the average program sound picture that runs 90 minutes in its finished state, the average actual recording time of okayed scenes is still between three and six minutes a day. Balance of the time is devoted to rehearsals and getting the scenes correct.

Number of studios are working to establish a system of complete rehearsals for the entire story before a camera is turned. Would mean a saving of film, studio labor and time of actors.

One major studio seldom, if ever, rehearses a scene.

PAR'S L.I. STUDIO MAKING MANY SOUND FILMS

Feature dialog productions scheduled for Paramount's Long Island (Astoria) studios include and will go into production in the following order:

"Laughing Lady," with Jeanne Eagels and Clive Brook. Starting about Sept. 3; Victor Schertzinger directing.

"The Big Pond," with Charles Ruggles. Hobart Henley directing.

"Kid Boots," former Eddie Cantor stage show and silent film, will be made with Jack Oakie and Helen Kane. Director unassigned.

Maurice Chevalier picture. Details to be determined.

A melodrama. Title not announced.

A musical.

There will be active production of shorts under the direction of Monte Brice. One or two a week on an average.

Studio has been experimenting with dialog in foreign languages. It has made several shorts in French, Spanish and German.

Fox's Producers

Hollywood, Aug. 27.

Since the addition of Al Rockett and Tom Geraghty to the production staff of Sol Wurtzel, all members of this board are now identified as associate producers. Line up consists of George Middleton, Chandler Sprague, M. S. Boylan, Rockett and Geraghty, with J. K. McGuinness acting as personal aid to Wurtzel.

LOWE STAYS WITH FOX

Hollywood, Aug. 27.

Edmund Lowe has a new agreement with Fox. At the expiration of his last contract the studio did not renew. While Lowe was working at Pathe "The Cock-Eyed World" (Fox), in which Lowe had a featured part, went over with a bang in New York. The salary question was then settled.

FORMING FILM A.P NEWS GATHERING

W. R. Hearst Reported Buying in on Fox-Case Movietone—Each Turning Out Two Issues Weekly—New Company Operating for Both—Have Fleet of 100 Sound Trucks

SEWING UP SERVICE

Fox Movietone Newsreel and the Hearst Metrotone newsreel, of which the first issue is due Sept. 30, are to amalgamate their newsgathering resources into a separate corporation.

It will service both newsreels, with each maintaining its own editorial department and releasing through regular channels.

Under the proposition as outlined, but not yet consummated, Fox Movietone newsreel will reduce the number of its weekly issues from four to two with Hearst to also have two issues a week.

Metrotone Newsreel has been organized and shooting sound stuff for several months, although not due until the end of September. It has about 12 sound trucks at present. These will be joined with the Fox world-wide fleet creating, it is understood, a fleet of about 100 Movietone trucks all over the globe. This number include trucks yet to be delivered for service.

Terrific competition in sound newsreels is behind the amalgamation of news staffs. Operating company is comparable to the U. P. or A. P., but owned by but two men, William Fox and William Randolph Hearst.

Metro, Pathe and Paramount each with two weekly issues will provide competition in sound. M-G-M International Newsreel (silent) will be produced as at present.

Hearst Buying In

It is inside understood the deal includes a buy in on Fox Movietone by Hearst, to an unknown extent. The Fox-Case Movietone Sound News is a subsidiary corporation of Fox Films.

With the buy, it is expected that eventually the Hearst newsreel service will be limited to the Fox-Hearst output, with the idea to sew up as far as possible the sound news reel output in this country.

Fox Movietone News is the pioneer of the sound news issues. Fox's start and progress was uninterrupted by competition for a long while, comparatively. Meanwhile Fox maneuvered its Movietone News into a position where Fox could and did demand that the chains and circuits go under contract for Fox Movietone for a period of five years, with a reported uniform rate for service.

Pathe was Fox's sound news' first opposition, Pathe turning out its initial sound news twice monthly, more latterly extending the service to two a week.

Paramount followed. Metro proposes a sound news to be launched during September (with Metro a Loew subsidiary, Fox controlled), while Universal's projected sound news release in conjunction with Kinograms, is also due to appear in the future.

"SHREW" IN 7,000 FEET

Hollywood, Aug. 27.

"Taming of the Shrew" will be released with a footage of approximately 7,000 feet.

Arthur Zellner leaves here Aug. 29 for New York to supervise exploitation of the first runs. Zellner will be away three months.

Another Year for Leila

Hollywood, Aug. 27.

Metro-Goldwyn-Mayer has exercised its option on Leila Hyams for another year.

B. & K. Uses Paramount-Publix Variety Issue for Institutional Advertising

Chicago, Aug. 27.

The Paramount-Publix issue of Variety is being used as a basis for institutional advertising by Balaban & Katz theatres in Chicago. Following copy was repeated as extra advertising in all Chicago dailies, and run as a trailer in the B. & K. theatres:

A Magnificent Tribute

Variety, America's foremost theatrical journal, last week devoted over 200 pages to the tremendous achievement of Paramount-Famous Lasky pictures and to Publix theatres, with which Balaban & Katz Theatres are affiliated.

In This Issue, Variety Says:

"Publix is the flower of the moving picture industry. It comprises the most effective group of theatres in the world—and is accorded the highest public acclaim."

And Variety Adds That:

"Balaban & Katz Theatres are the great inspiration for this mighty chain of Public Theatres, which give their patrons the utmost in entertainment and bring comfort, beauty and healthful atmosphere to over 25,000,000 people each week."

B. & K. once before used a trailer quoting Variety in all its theatres, reprinting a story on the circuit's famous collection of art objects.

CARPENTIER'S NOSE

Los Angeles, Aug. 27.

After telling Georges Carpentier it would be a breach of contract with Warners if he revealed the remaking of his nose, the Frenchman isolated himself in his rooms at the Roosevelt hotel until all bandages could be removed.

But his absence became conspicuous. Lobbyites at the Roosevelt uncovered the secret and gave it the works, with the result the story copped plenty of space.

LAB PEOPLE ON COAST ASKING AFL CHARTER

Hollywood, Aug. 27.

Film laboratory employes on the coast are being organized under a charter of the American Federation of Labor, title of new body to be Laboratory Workers' Union. David Lory and Charles Rogerson of New York, are conducting the campaign for memberships. It is declared by those who claim to know that 90 per cent. of the 500 men and women eligible for membership have signed applications.

Request is made for a Federation charter, instead of from the International Alliance of Theatrical Stage Employes, because the latter body is looking for no added responsibilities for the present.

A. F. of L. grants charters on the application of seven persons employed in an "orphaned" trade, one in which there is no recognized union. It is the understanding that if at any time the laboratory employes succeed in building a going organization the I. A. will request its charter be transferred to that outfit.

Film laboratories on the coast include the Consolidated, Technicolor, Bennett, Paramount, Warners, Fox, Davidge, Horsley, M-G-M, Fowler and Chaplin.

Both Sides

An executive of a large laboratory said wages of lab employes covered a wide range due to the character of work. He said a fair average for those regularly employed through good times and otherwise, would be printing machine operators, $30 to $35; patchers, girls, $25 to $30; negative cutters, sound, $40 to $75; silent, $35 to $40; developing machines, negative, $60; positive, $40.

Organizers of the new union have held out material advances on these figures to prospective applicants. One executive declared the quoted figures would put the labs out of business. He pointed out the difficulty of preparing a schedule of regular hours due to the uncertainty of the amount of work that delivered to the laboratory is in the evenings by companies working in studios and on location. Producers are always in a hurry for the "dailies" (rushes) and labs naturally bend every effort to meet the demand. Inevitable result of organization, in the event it should be conceded, would be the placing of many men and women on a day to day scale rather than a weekly as at present, making up the crew each evening.

On the other side employes say no trade in pictures is so ripe for organization or one in which there are so many inequities regarding hours.

30 Technicolor Cameras

Los Angeles, Aug. 27.

Duke Green is here in charge of all Technicolor cameras on the Coast. Company now has 30 cameras in local studios and has contracted with the manufacturer for 100 more.

Porter's U Job

Hollywood, Aug. 27.

Verne Porter will replace Florence Strauss as studio and story contact for Universal in New York. Miss Strauss has been with Universal since leaving First National about a year ago.

Porter recently severed his connections with a number of trade papers published in the east. He was at one time in the story department of Cosmopolitan Productions.

SKOLSKY'S ADAPTATIONS

Sidney Skolsky says he won't try to improve on O. Henry in the series of 12 two-reelers he has been commissioned by RKO Pictures to adapt for the all-dialog short subjects. First of the series in production at RCA Photophone studios in Gramercy Park district under Leo Meehan's direction, titled "While the Auto Waits."

The O. Henry style of surprise finish would make any one of his stories a satisfactory black-out. Skolsky's task is to build up and routine the original text for dramatic presentation.

WARNERS' AGENCY IN STUDIO

Monday Warners moved its talking short casting agency from the Bond building to the Brooklyn studios. No reason for the move announced.

New casting office will be under the direction of Stuart Stewart and Richard Foy.

DUBIN WITH PUBLIX

Chicago, Aug. 27.

Dave Dubin, branch manager of the local Educational Exchange, has resigned after nine years with the company to go with Publix in New York.

Dubin's new position, while not yet fully determined, probably will be in the production end. His successor at Educational not selected.

"Argyle Case," Big at Chi, to $58,000; Exploitation Helps State-Lake

Chicago, Aug. 27.
Weather: fair

Greta Garbo in "The Single Standard," which came within $400 of the Chicago theatre record after the censor board had restricted it to adults, was rushed into the Oriental last week on the tail of its Chi demonstration and knocked off another great score of $39,000. This is the second time in this town that a picture has gone from one deluxe Loop house to another, and the Garbo feature was 'way above its predecessor, "Close Harmony." "Standard's" gross at the Chicago previous week was $71,200.

Keith's State-Lake, long a poor shower, has been cutting capers lately and sicced a flock of high-powered publicity on "Masquerade" and a vaude bill featuring Walter Hiers and Uncle Bob, the house had another good week at $24,000.

Chicago led the Loop as usual, with $58,000 for "Argyle Case."

At the Studebaker "Paris Bound" was oke at $7,200 in its third week. McVickers finished "Madame X" with a rather low final tally of $21,000. "Movietone Follies" completed its second Loop run at the Monroe with $4,100, satisfactory for the house.

Only new run downtown last week was "Behind That Curtain" at the Roosevelt, starting big with $28,000.

"The Gamblers" finished at the Orpheum with $7,600. "On With the Show" still good at United Artists, getting $28,000.

Estimates For Last Week

Chicago (Publix)—"Argyle Case" (WB), stage show (4,400; 50-75). Tommy Meighan feature great at $58,000.

McVickers (Publix) — "Madame X" (Par) (1,865; 50-75). Third and last week, slid rather low, $22,000; first week, $34,000, second, $26,000. "Four Feathers" in.

Monroe (Fox)—"Movietone Follies" (Fox) (1,000; 50-75). First week, $4,600; 2d, $4,100, out; previous run in McVickers.

Oriental (Publix)—"Single Standard" (M-G) stage show (3,500; 50-75). "Pinked" by censors and gold mint; drew $71,200 at Chicago previous week, in Oriental for big $39,000.

Orpheum (WB)—"The Gamblers" (WB) (760; 50). Good for two weeks; first, $8,500; 2d, $7,600.

Roosevelt (Publix)—"Behind That Curtain" (Fox) (1,500; 50-75). Very favorable start, $28,000; notices good.

State-Lake (Keith) — "Masquerade" (Fox) vaude (2,700; 50-75). Another heavy week, with $24,000, fine exploitation responsible.

Studebaker (Insull) — "Paris Bound" (Pathe) (1,257; 50-$1). On Michigan boulevard and highest scaled film grind in town; 3d week, $7,200. House reverts to legit in Sept.

United Artists (UA)—"On With Show" (WB) (1,700; 50-75). Technicolor talker having strong run. First, $33,000; 2d, $28,000; 3d, $28,000.

VALLEE'S FINAL WEEK, PAR, $63,300—PRETTY

Brooklyn, Aug. 27.

Real cool weather struck here and a relief for grosses. Cold for Coney Island.

At the Paramount "Dr. Fu Manchu" and Rudy Vallee's farewell week brought in $63,300, heavy at this time. Vallee had the women weeping—but not for long. Paul Ash hopped in Friday.

Down the street at the Strand "Broadway Babies" and rather good houses, to $19,300. Film okay with Brooklynites. Lon Chaney in "Thunder" with good vaude at Loew's Met drew well. Albee offered "Madonna of Avenue A," with Jack Donahue heading vaude. Fox gave them "Light Fingers," crook mystery film. Vaude plenty at Fox.

Estimates for Last Week

Paramount — "Mysterious Dr. Fu Manchu" (Par) (4,000; 35-50-75). Well liked mystery picture talked about by every one. Rudy Vallee had women actually sobbing and begging for autographed photographs; $63,300, big for Vallee's finale in quiet Brooklyn.

Strand—"Broadway Babies" (FN) (2,800; 25-35-50-60-75). All right at $19,300.

Fox—"Light Fingers" (Col) (4,000; 35-40-50-60-75). Mystery picture and fairly well taken to. Vaude.

Met — "Thunder" (Silent) (3,577; 35-40-50-75). Lon Chaney. Vaude. $22,600.

Albee—"Madonna of Avenue A" (3,248; 35-50-60-75). Quiet here. Vaude. $20,500.

Spence With Fox

Hollywood, Aug. 27.

Ralph Spence goes with Fox to write original stories and dialog.

"STANDARD" ON MERIT IN BOSTON, $21,400

Boston, Aug. 27.
(Drawing Population, 850,000)
Weather: Warm

Fairly good business in the picture houses, due to moderate weather and decent film fodder, combined with the closing of every local legit theatre.

Publix Metropolitan is going after business tooth and nail and hit over $41,000 with "Charming Sinners" last week.

Loew's State, although unrefrigerated, broke its August house record with "The Single Standard." This was a "pink" experiment for Boston, where the western lists and "children not admitted" are practically unheard of, the local censorship being on a basis of it either plays for all or none. Picture did not create a ripple of protest in Boston, but drew them in heavy, especially matinees, in the hope of something hot. It was not "pink" exploited and pulled mainly on merit.

The published report of the change in the Keith memorial policy from straight vaudeville to straight pictures Sept. 7 may change the local situation materially. This five-million dollar house will go on a straight grind, starting probably at 10 a. m. and at popular prices with a weekly change, except for features, such as "The Cock Eyed World," scheduled to follow "Street Singer," and which will run indefinitely.

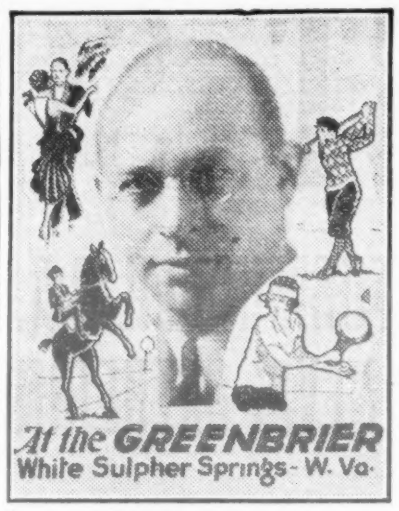
Estimates for Last Week

Metropolitan (Publix) (4,380; 50-75) — "Charming Sinners" (Par). $41,500.

State (4,000; 35-50) — "Single Standard" (M-G-M). $21,400.

Keith-Albee (3,000; 50-60)—"Words and Music" (Fox). $22,000.

Upton (1,300; 40-60)—"Four Feathers" (Par). $9,000.



THIS IS THE LIFE

The younger set at the GREENBRIER is made up strictly of outdoor sport devotees and the daily program includes a gallop, a plunge, luncheon at the Casino, a round of golf, dinner on the Terrace, and, later, dancing to the MEYER DAVIS ORCHESTRA in the ballroom.

Judgments

Fugazy, Humbert J.; Am. Surety Co., $5,107.

Sunday Telegram Corp.; Bell Syndicate; $396.

Gardner, Ross L.; C. B. Knight; $1,091.

James W. Elliott's Productions; N. Y. Tel. Co.; $30.

Murray, Fred S.; Friars; $2,127.

PAN AGENTS' ROUTE

Only three weeks of vaude are now booked out of the New York Pan offices—Toronto, Hamilton and Minneapolis.

Most all of the Pan agents have found the summer so far decidedly slim and several have gone out of the vaude biz altogether. Others have switched their books to the indies.

Freeland's U. A. Contract.

Holiywood, Aug. 27.

Thornton Freeland has inked the dotted line of a term agreement with United Artists as a director.

Montreal's Summer Grosses Like Winter Figures—August 25% Up

Montreal, Aug. 27.
Weather Fine

Summer season continues high above average with grosses rating close to winter figures. Every indication of a big fall and winter. August has stood out in this town with receipts 25% above same month last year. This is attributed to big tourist traffic and that talkers have ousted every other sort of indoor amusement. Result achieved in one of the hottest and finest summers in years.

Palace led the parade for third week in succession with $23,000 for "Cocoanuts." Given good ballyhoo, and following two weeks of "Noah's Ark" crowds fell over themselves to get in, but faded a little toward end of week. Matinees fair.

Loew's had one of the best weeks in months with "Sonny Boy," which rated with femmes and turned in $17,500, much above anything in August or whole summer. Vaude ran a very poor second to film.

Capitol was around average at $16,000, with the slapstick comedy of "Twin Beds."

Princess ran "Conquest" with some femme appeal, to $9,000. Imperial had one of the best pictures in weeks, "Where East Is East," with Lon Chaney. Jumped to $10,000, thanks to picture and strong vaude. Show went over three hours.

Neighborhoods continue high grosses on talkers, but silents are dropping.

Estimates for Last Week

Palace (FP) (2,700; 40-65), "The Cocoanuts" (Par). Packed crowds in first four days, but fell off some last three. One of the best grosses in any summer week; $23,000.

Capitol (FP) (2,700; 40-65), "Twin Beds" (FN). Slapstick comedy that got laughs and brought in femmes; $16,000.

Loew's (FP) (3,200; 35-60), "Sonny Boy." Big crowds and standing in line even at matinees; $17,500, biggest in months.

Princess (CT) (2,100; 30-55), "Conquest" (FN). Around usual show at this house; $9,000.

Imperial (FP) (1,900; 35-60), "When East Is East" (M-G-M). Good picture rating above good vaude. House consistently holding large crowds; $10,000.

Gayety (burlesque) and **Orpheum** (stock) reopened.

TACOMA'S TWO HIGHS

"Hottentot" Gets $6,000—"Cocoanuts" Goes to $6,600

Tacoma, Aug. 27.
(Draw Pop., 125,000)
Weather, Cool

Slight gains generally as cooler weather comes along and tourists still on the move.

Estimates for Last Week

Blue Mouse (Hamrick) (650; 25-75)—"Hottentot" (WB). First week, fair. Two weeks, $6,000.

Rialto (Fox) (1,250; 25-35-50)—"Cocoanuts" (Par). $6,600. Very big.

Colonial (Fox) (850; 25-50)—"Thunderbolt" (Par). Full week, twice week change out for time at least. $3,200.

"On with Show," $27,800 Makes K.C. House Record

Kansas City, Aug. 27.

Mainstreet, with stage show, Colleen Moore's "Irish Eyes," and the Newman presenting "On With the Show," had 'em coming in droves. Newspaper critics did not care so much for either picture but the cash customers were not stopped.

Estimates for Last Week

Newman—"On With Show" (WB) (1,890-25-35-50-60). Saturday opening house record. Midn'te performance drew 'em to the roof. Capacity at practically every performance. $27,800.

Loew's Midland—"Thunder" silent (M-G-M) (4,000; 25-35-50). Fans here have been off Lon Chaney and opening pretty bad, with Sunday not much better, but started to build and matinees were good with nights holding up. $15,000.

Mainstreet—"Smiling Irish Eyes" (FN) (3,200; 25-35-50-60). Vaude. Some show for 50c. $21,000.

Royal — "Four Feathers" silent (Par) (840; 25-50-75). Eight days. $5,500.

Pantages—"Fox Follies" (Fox) (2,200; 25-35-50). Another of the few pictures Pantages has held for two weeks. Gave house another record week. Vaude good. $14,000.

Pittsburgh Becoming M. C. Town; Penn Proves It; $42,000 Last Week

Pittsburgh, Aug. 27.
(Drawing Population, 1,000,000)
Weather: Cool

This burg is m. c. conscious. The de luxe stands presumably could run in quickies now and get away with it. At the Penn, Stanley and Enright, the three stage show houses in town, the m. c.'s and presentations are getting everything in the way of exploitation. It takes a close observer of the daily ads to find out whether there's a picture or not. Grand and Aldine only two sites upholding the royal and ancient art of cinema.

Last week marked return of Teddy Joyce as m. c. at Penn and with weak picture, "Wonder of Women" (M-G-M), house had a sensational $42,000, close to house record and due chiefly to Joyce. Five shows daily, as against customary four, and capacity. Out at Enright, Dick Powell's bringing them in regardless of picture.

Stanley got about $26,000 with "Hottentot" and Brooke Johns' stage show. Not exactly good but considered so due to stiff opposition. "Broadway" (U) went out uneventfully at Grand, second and last week hardly claiming $13,500. "Say It With Songs" opened big Saturday after a special invitation premiere Friday midnight. "Thunder," silent, (M-G-M) did nicely at Aldine, about $11,000, proving Lon Chaney can still draw 'em around here.

Harris felt the pinch again, with "Melody Lane" (U). Neighborhoods so-so as usual.

Estimates for Last Week

Penn (Loew's-UA) (3,300; 25-35-60-75) "Wonder of Women," dialog (M-G-M) and Teddy Joyce's return as m. c. meant great $42,000. All Joyce; 24-sheeted and sniped all over town. Five de luxe shows daily.

Stanley (Warners) (3,600; 25-35-60) "The Hottentot" (WB) and Brooke Johns stage show. About $26,000, not good. Picture well liked with notices favorable. "The Argyle Case" (WB) opened Friday. Week-end biz has picked up somewhat since openings were switched from Monday to Friday.

Grand (Warners) (2,000; 50-75) "Broadway" (U). Out quietly in second and last week to about $13,500. Picture never got started. Some of the heaviest exploitation around here in recent months couldn't help any. Run of only a fortnight unusual for this site now. "Say It With Songs" (WB) opened big Saturday. Jolson indicates at least six-week stay.

Aldine (Loew's) (1,900; 35-50). Lon Chaney proves in "Thunder" (M-G-M) he's b. o., silent or otherwise. Mixed notices but above summer average at $11,000.

Enright (Warners) (3,700; 25-35-40-60) "Dark Streets" (FN) and Dick Powell's stage show gave house nice boost. Powell steadily growing into real b. o. factor and picture helped due to novelty of first dual talking role.

Harris—Usual mild biz with "Melody Lane," (U).

"SALUTE" GIVES FOX, SEATTLE, GOOD $16,400

Seattle, Aug. 27.
(Draw Pop, 500,000)
Weather Cool

Notwithstanding Greater Movie Season losing novelty, regular fall show biz seems on the upgrade. Past week held fair grosses. It is each individual picture that counts.

Fifth Avenue had a cracking feature in "Salute." Fox did better with "Lucky Star." Seattle clicked with "Dr. Fu Manchu." Blue Mouse had second good week with "Bulldog Drummond." "The Hottentot" fairly strong at Music Box. Orpheum had nice week with "Half Marriage" and good vaude, only vaude in town now.

Bill McCurdy here to open President for Henry Duffy stock.

Estimates for Last Week

Seattle (Pub) (3,106; 25-60), "Dr. Fu Manchu" (Par). $14,000.

Fifth Ave (Fox) (2,500; 25-60), "Salute" (Fox), stage show. Very good bill. $16,400.

Fox (2,500; 25-60), "Lucky Star" (Fox). Good. $13,200.

Blue Mouse (Hamrick) (900; 25-75), "Bulldog Drummond" (UA). Good 2d week. Holding over. $8,000; very big.

Music Box (Hamrick) (1,000; 25-75)—"Hottentot" (WB). Okay. $9,500.

Coliseum (Fox) (1,800; 25) "Black Watch" (Fox). Biz up. $4,100.

Orpheum (2,700; 35-50-60), "Half Marriage" (RKO). Good vaude. New grind policy going well. $13,400.

FOX-SCHINE TERMS ON 2 UPSTATE HOUSES

Utica, N. Y., Aug. 27.

Leases to the Liberty, Herkimer, and Rialto, Little Falls, on file in the Herkimer County clerk's office today, show in some detail the financial items involved in Fox's taking over these two Schine houses. The papers are mum about the Richmond, Herkimer, and the Gem, Little Falls, other Schine houses.

The Central New York Amusement Company, by the legal papers, transfers its lease of the Liberty to Fox Metropolitan Playhouse, Inc., of New York City, at a monthly rental of $1,458, lease effective Sept. 9. In effect 21 years, making a total rental of $388,042. The sum of $20,542 is to be paid when Fox takes over the theatre.

Monthly rental for the Rialto is $1,875, lease for same period, with amount involved $472,500. J. Myer Schine signs the leases. Rental is to be paid each month at the Schine office in Gloversville.

Presentation Shorts

Warner Bros. short department contemplates the production of stage band presentations in the picture house style for a series of progress shorts. Plans are to use a permanent name band, with changes made only in acts and setting.

The band shorts, produced at the Vitaphone Flatbush (Brooklyn) studio, will be turned out at the rate of one a week, each to run from a half to three-quarters of an hour.

SPANISH COLLEGE YARN

Hollywood, Aug. 27.

"House of Troy," story of Spanish college life, bought by M. G. M. for Ramon Novarro.

Picture may be filmed in Spain, with the probability that a special version will be made there for distribution in Spanish-speaking countries. Robert Leonard is to direct.

VIV MOSES LEAVING PAR

Vivian Moses will leave Paramount at the expiration of his contract as head of the reading department.

This branch has been added to the duties of Edward Montagne, who also heads scenario department.

Milestone-Marcin Script

Hollywood, Aug. 27.

United Artists has bought "The Pedestal," by Lewis Milestone and Max Marcin. No star or director assigned.

'DRUMMOND'S' $25,000 IN PROV.—REMARKABLE

Providence, Aug. 27.
(Drawing Population, 315,000)
Weather: Cool

Exhibitors got a break in weather. Loew's State found "Bulldog Drummond" a crackerjack bet, good for $25,000 against other film and stock competition. Beaches were licked by cool breezes and autos wended their way theatreward.

Strand with "Broadway Babies" packed 'em as did the Majestic with "The Argyle Case."

Estimates for Last Week

Loew's State (3,500; 15-50) "Bulldog Drummond" (UA). Shorts. Colman would click here in "East Lynne." Phenomenal week at $25,000.

Majestic (Fay) (2,200; 15-50). Tom Meighan in "The Argyle Case" got away to good start and kept it up. Around $10,500.

Strand (Ind) (1,600; 15-50) "Broadway Babies" (FN). Rudy Vallee short stood 'em latter part of week. Hokay at $10,000.

Victory (R-K-O) (1,600; 15-50) "Words and Music" (Fox). Around $8,000, good for house.

Fay's (1,600; 15-50). Vaudfilms. $10,500.

HOOT GETS COLLEGIATE

Hollywood, Aug. 27.

Hoot Gibson goes collegiate in his next U picture. Title is "Courtin' Calamity."

Story centers on college campus, with incidental play of a wild west show forced in to remind the audience that Hoot can still ride.

$2 'Hollywood Revue,' Big $24,000; 'B'way' in 1st Pop. Wk., $17,000, Big; 3d Wk., 'Cock Eyed World,' $162,127

Variety's chart on Broadway pictures for last week contains but one new title, "Wrath of the Seas," at the Cameo. Holdovers, extended runs, $2 pictures repeating at pop scales, completely deprived showshoppers of the element of newness.

Comment begins naturally with the Roxy, where "Cock-Eyed World" for its third week did $162,127.

"Street Angel" (Fox) was the only other picture to play four weeks at the Roxy. For the fourth week of "Cock-Eyed" the week-end take was $52,410, indicating a pace that could carry into the sixth or seventh week. Bookings prevent this, and the picture will probably exit after its fifth week. Former record of house was $144,000. It has been beaten for three straight weeks by "World."

Starting alphabetically, the Astor well patronized with "Hollywood Revue" and accumulating $24,000 on its first full week. The Colony's $17,000 for its first pop week of "Broadway" is exceptionally big for this house.

Globe smartly grooved at $18,100 with Radio's "Street Girl." No question about "Dance of Life" bull's-eyeing at the Rivoli. Following recent grosses under $30,000 at this house, the adaptation of "Burlesque" opened to $52,000.

Estimates for Last Week

Astor—"Hollywood Revue" (M-G-M) (1,120; $1-$2) (2d week). Heavy artillery; $24,000. Another melon for the ticket specs, one on each side of the Astor's main entrance.

Cameo—"Wrath of Seas" (Kelly) (540; 50-75). Holdover at this location generally points to around $4,500. This one war stuff from Germany.

Capitol—"Mrs. Cheyney" (M-G-M) (4,620; 35-50-75-$1.50). Holdover okay at $69,000. Well-regarded Shearer film. "Broadway Melody" current for two weeks after six months at Astor. "Our Modern Maidens," M-G-M's first release of the '29-'30 season, opens Sept. 6. Change of m. c.'s brings back Walt Roesner from San Francisco after an absence of 10 months.

Central—"Fast Life" (FN) (922; $1-$2) (2d week). Characterized by empty lobbies and Annie Oakleys. Pretty severely panned and can't stick. Maybe $7,000.

Colony—"Broadway" (U) (1,900; 35-50-75). At this house $17,000 is something of a landslide, although plenty shy of complete capacity. Picture formerly at Globe and indubitably a draw. Holdover matter of course.

Criterion — "Four Feathers" (Silent) (Par) (802; $1-$2) (12th week). And still they come. Between $14,000 and $15,000, practically capacity. Box office lines at matinees. Can go on indefinitely at pace. Big surprise of summer. No dialog.

Embassy—"Hallelujah" (M-G-M) (586; $1-$2) (2d week). Critics wrote eulogies. Highbrow mob throwing raves and certain to have good $2 engagement in New York. Short first week, probably around $6,000.

Gaiety—"Black Watch" (Fox) (808; $1-$2) (15th week). Already two months longer than business indicates. No profit at under $5,000.

Globe — "Street Girl" (Radio) (1,418; $1-$2) (5th week). A click. Continuance indef. Dillingham musical hardly ready before October, when house will revert to legit column. Until then "Street Girl" has a chance of sticking. Steady at $18,100.

Paramount — "Greene Murder Case" (Par) (3,666; 35-65-75-$1) (2d, final week). Second week $70,200 after opener's $80,600. That means dividends. "Sophomore" (Pathe) current with Eddie Quillan in person as m. c.

Rialto — "Bulldog Drummond" (UA) (1,900; 35-50-85). "Dr. Fu Manchu" concluded with $21,800 on 5th week. "Drummond" opened strong, getting big week-end.

Rivoli—"Dance of Life" (Par) (2,200; 35-50-85). Doing wow biz. Teed off with $52,000. Tossing dignity, house dressed up like an old-time nickelodeon.

Roxy—"Cock-Eyed World" (Fox) (6,205; 50-75-$1-$1.50) (3d week). Here's where a press agent's choicest blurbs might not be too strong. After those two $173,000 grosses, third week $162,127. Former house record $144,000. The champ money-grosser of cinema history. Still magnetic. Fox's "Words and Music" probably following in Sept. 7. H. o. "World," congesting Fox's Metropolitan bookings.

Strand—"Broadway Babies" (FN) (2,900; 35-50-75). Averagely good week, $34,500.

Warners—"Say It With Songs" (WB) (1,360; $1-$3) (2d week). Not d[illegible]d to equal former Jolson high-grossers. At scale $25,600 could be improved. Big following of star insures moderate engagement.

Winter Garden—"On with Show" (1,494; $1-$2) (14th, final week). "Gold Diggers of Broadway" opens Friday. "Show" made excellent $2 record through summer. Bettering $15,000 last several weeks.

Mutual Boost Helps All Portland Theatres

Portland, Ore., Aug. 27.

Local theatres have combined to deck main streets with banners advertising Greater Movie Season. Fox publicity calls it Greater Movietone Season. City council has permitted the display.

Hamrick theatres have joined with Publix, Fox, Parker and Tebbetts for mutual boost.

Cooler weather has helped show biz.

Estimates for Last Week

Portland (Publix) (3,500; 25-60) "Four Feathers" silent (Par). Liked. Shorts. $13,000.

Broadway (Fox) (2,000; 25-60) "Salute." Okay. Stage show of 40 people. Shorts. Did well. $15,000.

United Artists (Parker-Fox) (1,200; 25-60) "Bulldog Drummond." Just okay. Best biz for several weeks though. Shorts. $12,000.

Music Box (Hamrick) (2,000; 25-50) "The Hottentot." Good laugh maker. Shorts. $9,100.

Oriental (Tebbetts) (2,700; 25-35) "Broadway Babies." Bix better. $6,500.

Pantages (Pan) (2,000; 25-50) "Love Trap" (U). Vaude. Shorts. $9,500.

'DRAG' AND 'COCOANUTS' EASY FIRSTS IN MINN.

Minneapolis, Aug. 27.
(Drawing Population, 500,000)
Weather: Favorable

Business along the rialto continues to exceed fondest expectations. Not a single tale of woe in the district.

"The Cocoanuts" is making box-office history at the State. It seems to have stampeded the town. After a $22,000 first week—close to the house record—this Marx picture came through with around $17,000 last week. Held over for 3d week.

This gives "The Cocoanuts" the distinction of being the only picture, excepting "The Singing Fool," ever to be retained for a third consecutive week in this 2,300-seat house. In total gross it will give the Jolson talker a close run.

"The Cocoanuts" also is being retained for a second week at the Publix Lyceum in Duluth and takes its place as the first picture ever to run a fortnight in that Minnesota town of less than 100,000.

"The Drag" caught on nicely at the Minnesota and takings held up in tip-top fashion.

Other pictures that won much favorable mention were "Paris Bound" at the Hennepin-Orpheum and "The Black Watch" at Pantages. They proved unusually strong cards for the vaude houses which, because of them, did fairly well despite the lack of name vaude attractions.

Estimates for Last Week

Minnesota (Publix) (4,300; 75) "The Drag" (FN), "Pearls or Bagdad," Publix unit show. Pleasing all-around bill. New 38-piece orchestra debut in pit and added strength. Barthelmess popular here, picture well liked; $29,000. Very good.

State (Publix) (2,300; 60) "The Cocoanuts" (Par). Audiences roared throughout this picture and then did word of mouth boosting. Smash. Nearly $40,000 first two weeks and held over for third. Close to record gross of house; $17,000 after $22,000 first week. Phenomenal.

Hennepin-Orpheum (R-K-O) (2,890; 50-75) "Paris Bound" (Pathe) and vaude. Bill without name attraction but picture held up business fairly well; $12,500

Lyric (Publix) (1,300; 35) "Wheel of Life" (Par). Talking films reproduce poorly in this house; this was factor in keeping none too strong all-talker from getting anywhere. Richard Dix, former Twin Cityite, no b o card here. Esther Ralston ditto. Around $3,500. Not so good.

Pantages (1,500; 25-50) "Black Watch" (Fox) and vaude. Strong picture for house. Nothing in vaude to pull; $7,000. Good.

Grand (Publix) (1,000; 30) Fox "Follies" (Fox); 2d loop run; $2,800. Fine. Ran two weeks at Pantages.

"Here 'Tis"
Yours Very Truly
LITTLE JACK LITTLE

Now at home, 1238 Michigan avenue, Cincinnati, Ohio.

Making plans for the new season. Looks like a big year. Mr. Booker, take advantage of the few open weeks of this natural box office and stage attraction.

Balto Musical Man With 2-a-Day Film House; Music at $1

Baltimore, Aug. 27.
(Draw. Pop., 850,000)
Weather: Fine

With the statement that "there is only one Baltimore picture house which has an orchestra," Mischa Guterson, conductor at the Stanley before that theatre went all-sound, proposes "an innovation for the entire country.

He is taking over the Auditorium, the Shubert-Schanberger former legit house, to operate it as a two-a-day stand for super pictures, plus a 35-piece symphony orchestra and soloists. Night top will be $1. No report on how Guterson expects to get pictures.

Local managers' association has closed with the stage hands' local, renewing the existing contract for another 12 months. Union has been holding out for an approximate 30% increase.

Rumors still floating around about a Fox buy in this town. It is said Fox has made overtures to the proprietors of the Rivoli. Fox pictures now booked at the New, which house, it is also rumored, is on the market again.

Cooler nights an aid last week. Century and Stanley came through with big grosses. "The Rainbow Man," at the former, equaled the intake of "Thunder," which it followed, and "The Single Standard," at the Stanley, bettered "Bulldog Drummond" in the same house.

The combo Keiths turned in a big week — biggest of season — with "Paris Bound" on screen. "Bulldog Drummond," moved to Valencia for a continued run, very good. "Drag," at the Parkway," pretty good.

Estimates for Last Week

Century (Loew) "Rainbow Man" (3,200; 25-60). Picture voted all hokum, reels wide, but good b.o. material. "Pirates of Melody," stage show, just fair. Right up with high gross of previous week at $24,500.

Stanley (Loew-Stanley-Crandall) "Single Standard" (3,600; 25-60). Voted good Garbo film. Started week at $25,000 pace. Slowed up somewhat after first half, lack of dialog apparently affecting; finished with $20,500.

Keith's (Schanberger) "Paris Bound" (3,200; 25-50). Stage stock. Critics raved over picture. Surprised by getting biggest gross of season. Stage tab; $14,000.

Valencia (Loew-UA) "Bulldog Drummond" (1,500; 25-50). Moved intact from Stanley for continued run. Turned in good week at $3,500.

Parkway (Loew-UA) "Drag" (1,000; 15-35). Good bet at downtown Stanley and very satisfactory at this uptown stand; $3,400.

Barthelmess as M. C.

Hollywood, Aug. 27.

Warner has shifted Richard Barthelmess over to the Sunset Boulevard studio to perform as m. c. for the sister act in "Show of Shows."

Sister teams so far enrolled are Dolores and Helen Costello, Alice and Merceline Day, Sally O'Neil and Molly O'Day, Loretta Young and Sally Blane, Marion (Peanuts) Byron and Harriet Lake, and Alberta and Adamae Vaughn.

$33,800 for "Bulldog" at U. A., L. A.; State Has Done $73,700 in 2 Weeks

Los Angeles, Aug. 27.
(Drawing Population, 1,500,000)
Weather: Hot

Greater Movie Season is on for Fox's Coast chain, none of the other circuits participating this year. Whether the specialized month means anything or not, no disputing the fact that the local State has done $73,700 on the past fortnight. Rush started with Garbo's "Single Standard" (M-G), which came so close to the house record on $41,800 there isn't much difference, and continued for "Salute" (Fox), with Step Fetchit in the picture and on the stage. This one the past week got $31,900, considerably under Garbo, but any time this house gets $30,000 it means a lot of California well wishers have been present. Pushing its luck, the house is currently playing "Our Modern Maidens," M-G-M's sequel to "Dancing Daughters," and, in anticipation of a record, the theatre started running the picture seven times daily the first day.

Sharing the local spotlight is "Bulldog Drummond" at the United Artists. Picture came in for a $5 opening and stepped off at $33,800 first week. This is heavy patronage and indicates "Dance of Life" (Par) will not edge in on this site for the next three or four weeks. "Hollywood Revue," Chinese, and "Dynamite," Carthay Circle, are now listed as sticking indefinitely. Proposed plan of "Cockeyed World" entering the Chinese and "Married in Hollywood" going to the Carthay is now in the air. Some talk of Will Rogers' "They Had to See Paris" as the next Carthay film, with "Married" first opening in New York. Both these current features are easing off, and at about the same rate.

"Mysterious Dr. Fu Manchu" kept the Paramount above $20,000 by $2,800, and "Mrs. Cheyney" permitted the Egyptian to cling to normalcy at $10,300. Gilda Gray and "Piccadilly," her British-made, sent the Hillstreet to $17,500. Draw here was Miss Gray on screen and stage. Garbo moved over to the Boulevard with a State trailer announcing the migration, and "Single Standard" lifted that house to $9,100. "Argyle Case" and Tom Meighan got $24,300 at Warners on its premiere week.

"Show Boat" left the Criterion to $5,900, and "Lucky Star" (Fox) is now present and enjoying a nice start.

Estimates for Last Week

Boulevard (Fox) "Single Standard" (M-G) (silent) (2,164; 25-50). Garbo a local rave and $9,100 after moving over from the State; at least $3,000 above house average.

Carthay Circle (Fox) "Dynamite" (M-G) (dialog) (1,500; 50-$1.50) (4th week). Was going out, but M-G now guaranteeing against loss and sticks; has been doing excellent business, but Fox mob anxious to turn loose some pictures; did $12,600, and stay indefinite. "They Had to See Paris" (Fox) now rumored as successor instead of "Married in Hollywood."

Criterion (Fox) "Show Boat" (U) (dialog) (1,600; 25-75) (4th and final week). Picture closed fair enough grind run after $2 display; out to $5,900, and "Lucky Star" (Fox) in.

Egyptian (UA-Fox) "Last of Mrs. Cheyney" (M-G) (dialog) (1,800; 25-75). Gave house its usual quota of $10,300.

Chinese (Fox) "Hollywood Revue" (M-G) (dialog) (2,028; 50-$1.50) (9th week). This one also now indefinite, pushing back premiere of "Cockeyed World" (Fox). Down to about $21,600, which is fair margin above stop limit.

Hillstreet (RKO) "Piccadilly" (British made) (dialog) (2,950; 25-75). Gilda Gray in feature and on stage meant $17,500; this is Gilda's British made film; good gross.

Loew's State (Loew-Fox) "Salute" (Fox" (dialog) (2,042; 25-$1). Practically $10,000 short of previous Garbo week, but $31,900 heavy. Step Fetchit on 24-sheets around town due to stage appearance and drew heavily from colored populace; house currently after new top, inaugurating seven screen showings daily first day with "Our Modern Maidens" (M-G); did $6,200 opening, against Garbo's $5,500 start; picture has but snatches of dialog.

Paramount (Publix) "Mysterious Dr. Fu Manchu" (Par) (dialog) (3,595; 25-75). Turned over $22,800, okay in face of strong opposition last week.

United Artists (Pub-UA) "Bulldog Drummond" (Sam Goldwyn) (dialog) (2,100; 25-$1) (1st week). Started as real smash in doing $33,800; almost sure of four weeks, which means "Dance of Life" (Par) must delay its entrance that long.

Warners (WB) "The Argyle Case" (WB) (dialog) (2,756; 25-75) (1st week). Tom Meighan's first for Warners and away smartly to $24,300.

"Can Be Done" Didn't Do It at Syracuse, $4,000

Syracuse, N. Y., Aug. 27.
(Draw Pop., 220,000)
Weather, Clear

"Single Standard" had things its own way last week, getting $21,000 at Loew's State, unusually good.

Keith's, splitting the week between "High Voltage" and "Masquerade," and aided the last half by the personal appearance of Ben Turpin on the stage, did $14,000. Final split week.

"Gentlemen of the Press" (Par) at the Eckel well liked and gave the Schine theatre $8,500, considered good.

Universal's "It Can Be Done" at the Strand fell down to $4,000.

PUBLIX FRISCO HOUSES HAVE CLEAN-UP WEEK

San Francisco, Aug. 27.

Last week was a banner seven days for practically all downtown picture theatres. The Fox still greatly exceeds its competitors.

Publix houses had exceptional trade, with the Granada featuring personal appearance of Dolores del Rio with "Evangeline" mopping up. California, with first week of "Dance of Life," copped very heavy from the jump. St. Francis still keeping "Innocents of Paris" to satfactory busines after 16 weeks.

Wagnon houses, Embassy with "Hottentot" and Davies with "Melody Lane," only fair.

Estimates for Last Week

Fox (Fox) (5,000; 50-65-75-$1) "Salute" (Fox). Generally acclaimed good picture. Trade not as heavy as preceding attractions; $56,800.

Warfield (Fox-West Coast) (2,672; 50-65-90) "Madame X" (M-G-M). Ruth Chatterton featured. Smash from jump. Femme trade especially heavy at matinees; $27,100.

Granada (Publix) (2,698; 35-50-65-$1) "Evangeline" (Par). Personal appearance Dolores Del Rio all week dragged customers in for best gross this house has had in many moons; $27,500.

California (Publix) (2,200; 35-50-65-90) "Dance of Life" (Par). Opening week caught public fancy. Attendance consistent; $22,000.

St. Francis (Publix) (1,375; 35-50-65-90) "Innocents of Paris." Seventeenth week dropped hardly enough to be noticed. End not yet in sight; $8,000.

Embassy (Wagnon) (1,365; 50-65-90) "Hottentot" (WB). They didn't seem to care much for this one. Second week way below average; $9,000.

Davies (Wagnon) (1,150; 35-50-65-90) "Melody Lane." Didn't hit to noticeable extent. Hardly fair at $8,000.

Two Close Leaders, Both Over $24,000, in Wash.

Washington, Aug. 27.
(White Pop.: 450,000)
Weather: perfect to hot

Big business by "Single Standard" at the Palace, last week.

Fox topped the Palace's final count by a few hundred with the second Fox musical to play the town, "Words and Music." Also topped previous week with "Lucky Star." Drifted a little toward end. Others did that, though. Weather responsible.

"Bull Dog Drummond" had excellent 2d week at Columbia. Colleen Moore's "Irish Eyes" got good figure, but not up to the big ones Met has been getting, while the Earle with "Madonna of Avenue A" succeeded in adding on a couple of grand.

RKO, former Keith, house getting ready to further complicate the situation in October.

Estimates for Last Week

Columbia (Loew) — "Bulldog Drummond" (Par) (1,232; 35-50). Good 2d week, $10,000.

Earle (S-C Warner)—"Madonna of Ave. A" (WB) (2,244; 35-50). Boosted two grand for final gross and okay here, $14,800.

Fox (Fox)—"Words and Music" (Fox) stage show (3,434; 35-50-75). Started ahead of week previous and finished with top business against mighty big competition, including sudden hot weather; $24,700.

Met (S-C Warner)—"Irish Eyes" (FN) (1,585; 35-50). Miss Moore still holding her own; not batting up with big ones, but very satisfactory at $11,000.

Palace (Loew) — "Single Standard" silent (M-G) stage show (2,363; 35-50). Jumped with wallop to several thousand above preceding stanza; reported at $24,500.

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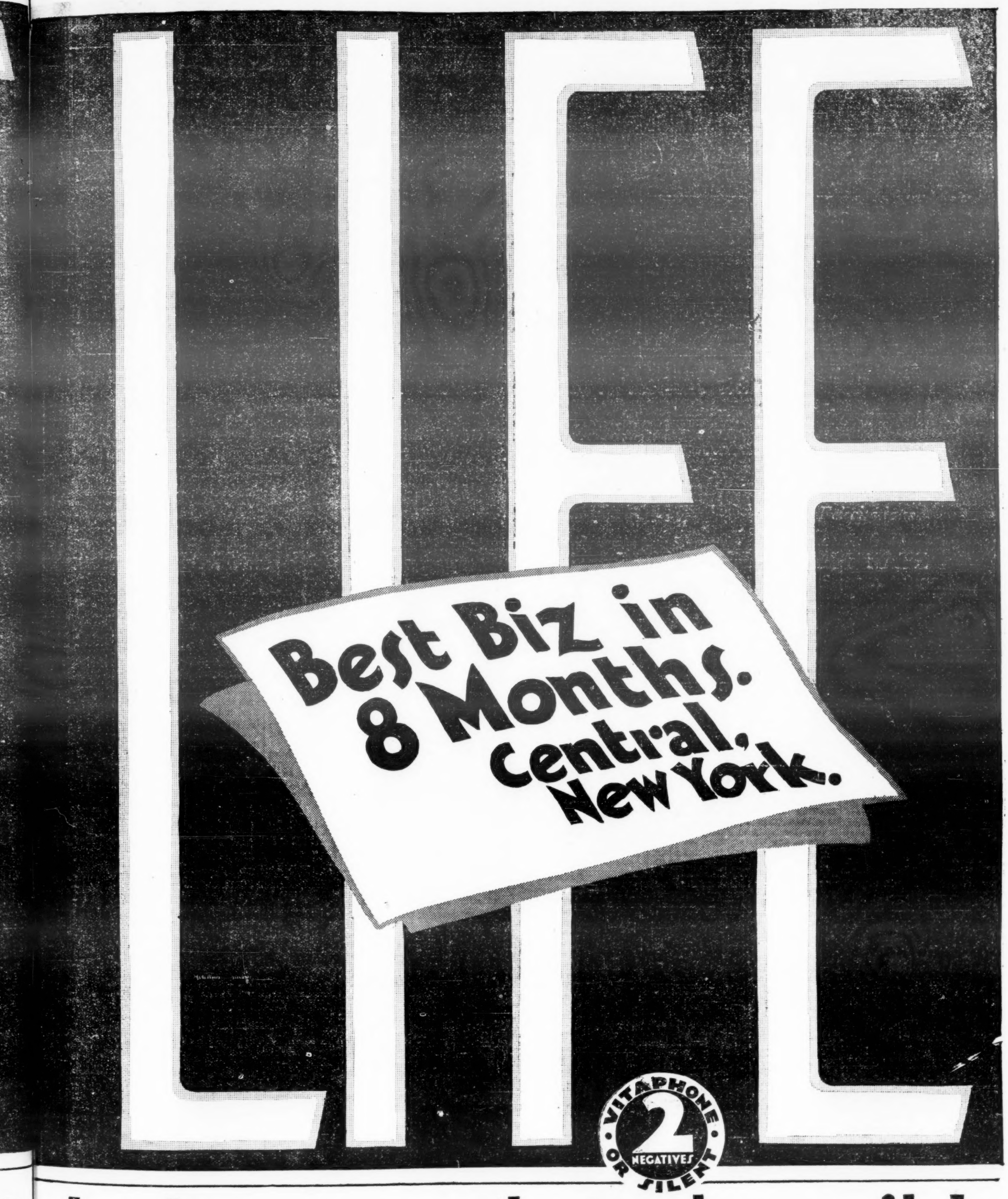

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Directed by John Francis Dillon

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N. Y. Meeting on Indies—R-K-O-T-S Brings Out Mayor Walker, Talks, Promises and Inside Stuff

Flavored by the wit of His Honor, Jimmy Walker, the exhibitors meeting of New York, Connecticut and New Jersey was held last Thursday (Aug. 22) at the Hotel Astor with about 150 theatre owners present.

Out of the wealth of his experience years ago when he fought exhibitor's battles, the mayor sounded what seemed to be the prevailing sentiment of the exhibs themselves, hopefullness tinged with doubt and the memory of other attempts to achieve solidarity among the indies.

There was irony in his remarks. The gathering recognized with somewhat wry smiles how often they had been in just the same position of optimism and how many different solutions had been pondered, tested and found wanting.

Commissioner Abram F. Myers, when he spoke, hammered the proposed Tiffany and RKO franchises to the indie exhibs as equitable, and predicted that the independent would not have the same unpleasant experiences with them they had years ago with other franchise contracts.

Freedom from the blackjack of the arbitration boards was stressed by Myers. A dependable source of films without the evils of the regular exhibitor's "lop-sided producer-favoring" contract would solve the major problem of the indie, he said.

Indies Not Dead

Myers warned the exhibitors against the morale-shattering propaganda, lately prevalent, that the independent as a force in the industry was dead. He argued that there were still enough independent houses left to represent a solid body of strength and buying power.

Lee Marcus, speaking for Radio Pictures, and Oscar Hamm, speaking for Tiffany-Stahl, both used the figure 5,000 as the number of potential participants in the franchise plan. Myers also used this number as the basis of estimating the possible membership (theatres) of the Allied States Exhibitors' Associations.

Reference was made by Myers to "a few sycophant exhibitors and truckling trade papers" against the new drive to create a virile national organization. Charley O'Reilley, of the T. O. C. C., alluded to the "mud gutter politics" of the opposition.

The movement headed by Commissioner Myers had no politics to play, O'Reilley declared, they were fighting for existence and against pressure and were endorsing and promoting a definite business proposition that would enable the independent to remain independent.

Oscar Hamm, general sales manager of Tiffany, in a burst of candor said that in the past Tiffany's Gems hadn't always been flawless, but that with the reorganization of the company and the plans for the future, independents could count upon consistent quality.

Lee Marcus, the voice of RKO, conceded in referring to the exploitation services of "the RCA family" that the R-K-O hour on the radio last year had been pretty poor. He glowingly described the patronage-building by-products that would henceforth be available to users of Radio pictures, including the same "R-K-O Hour" which is going to be a lot better starting in September when it resumes, he stated.

Exploitation

Those who signed with Radio for the five-year franchise would get, presumedly gratis, the full publicity and exploitation benefits now going to R-K-O's own houses (Keith's). This was an added advantage, a sales point in favor of the franchise. It gave the small indie a chance to draw upon big league ideas and facilities, according to Marcus.

RCA Photophone was represented by its vice-president, Elmer Bucher, who mentioned the new $3,000 reproducing apparatus his company was prepared to manufacture if getting enough signatures. This device is an integral part of the Myers-Steffes program in circumventing the matter of price for the small theatre still unwired, he said.

Bucher stated RCA shaved $255 from its price at the request of the exhibitors' representatives. He multiplied this by 5,000 to show the total sale reduction his company had been willing to make to play ball with the little fellows. He requested the exhibitors to be reasonable when it came to installation and not expect RCA to reconstruct their theatres as well as provide the apparatus for $3,000. This was a reference to the acoustic requirements of some houses necessitating structural changes.

Wising Up the Mayor

Mayor Walker kidded Lee Marcus' statement about General Electric and Westinghouse being behind his company. These companies had recently put in competitive bids for a city contract and in a job running into the millions there was a difference of but $20,000 between the two bids. Now he understood, the mayor said, but added humorously that he would guard Marcus' secret.

After paying high compliment to Commissioner Myers, the mayor philosophically suggested that at least they would have a lot of fun.

The name of Aaron Sapiro was mentioned sadly by several exhibitors during the afternoon.

DAY AND DATE IN FIVE PUBLIX, BOSTON

Boston, Aug. 27.

Five Publix houses here, the Scollay Square, Fenway, Central, Strand and Capitol, start this week on a full week run policy with identical feature film.

Akron Bombers

Akron, O., Aug. 27.

Pineapple warfare continues to hold its popularity in the local fight between union projectionists and theatre owners over an increased wage scale, with two more bombs hurled at theatres this week.

Gem and Dayton, neighborhooders, were the targets. Aim of the bombers was poor. Neither theatre suffered extensive damage. Windows were broken in both cases. An apartment adjoining the Gem bore the brunt of the blast there, while the front of a confectionery next door to the Dayton was wrecked by the bomb said to be intended for it.

Both theatres are owned by Nick Spayne.

No arrests were made.

Slides and Kids as Minnesota Problems

Minneapolis, Aug. 27.

Minnesota theatre, ace Publix house here, is using slides on its screens to request patrons to refrain from conversations during talking pictures.

Another problem for local Publix officials is whether babies in arms and children under five years of age shall be admitted when talking pictures are playing. It's a brand new problem for the film folks. Complaints have been received at some of the houses about crying babies and noisy children.

The officials have discussed the advisability of installing nursery check and play rooms.

New Chi Bookers

Chicago, Aug. 27.

Independent Theatre Managers Booking Circuit, incorporated in this state, has been organized by Irving Dersch and Harry Willard, heads of the United Theatres Corp.

New outfit is being handled apart from the United company with Dersch as president and Willard, vice-president. Tommy Sacco, recently of the Bert Levey office, is identified with the group as production manager.

SOPH ON PERCENTAGE

Chicago, Aug. 27.

Sophie Tucker, playing a percentage date at the B. & K. Oriental this week, went in on a $1,500 salary guarantee up to $40,000 gross with the next $7,000 going to Miss Tucker. Over $47,000 Soph and the house will split 50-50.

Oriental's average biz is around $35,000.

Publix May Get Midland Circuit of 75 in Kan.-Mo.

Kansas City, Aug. 27.

Publix is reported in negotiation with the Midland Circuit of 75 houses in Kansas and Missouri. There is good prospect of the deal going through, it is said, if operation of the Midlands can be agreed upon.

The Midland, almost isolated in its sections, has been looked upon as a lone operator, without any of the chains appearing to note its existence, excepting Universal, a Midland partner in around 30 houses. U recently sold to Midland, giving the latter 100 per cent.

Publix is said to have been watching Midland, and through close business relations starting slight dickering. It is expected to lead to something within a short while.

Eastern-Made Shorts

Three vaude acts and an operatic singer made shorts last week at Warners' Flatbush studio. They are Frank Orth and Ann Codee, who again did their stuff in three languages, English, French and German; James Burke and Eleanor Dakin, Murray and Oakland and Charles Hackett.

At Paramount Monte Brice directed O'Donnell and Blair in two skits, "The Piano Movers" and "The Plasterers" and a sketch, "Her Birthday Party," with Solly Ward and Marion Murray.

Ginger Rogers and Jack Pepper appeared at Pathe in Harry Delmar's musical short, "A Night in a Dormitory."

Film Board Injunction

Detroit, Aug. 27.

Circuit court has granted an injunction against Detroit Film Board of Trade from enforcing awards granted by arbitration committee against four city theatres.

Case to be heard within 15 days.

Michigan Exhibitors' Association is back of the court action.

KELLEY'S CHANCE

Hollywood, Aug. 20.

Albert J. Kelley gets his big time directorial chance at M-G-M, where he has been signed to direct "The Night Club Hostess."

Kelley, who has been directing independents for some time, won his opportunity via a picture which he wrote, directed and produced himself, called, "No More Children." This is being released by Broughton Productions.

Radio's Stills

Hollywood, Aug. 27.

Radio has adopted 11 by 14 stills as the minimum size for use in domestic sales promotion, relegating the time-honored 8 by 10's to the foreign department and to the studio production department for reference on sets, costumes, etc. Practically doubling the photographic area of the stills is the result of instructions from Hy Daab of the home office.

Arline DeHaas Away

Arline DeHaas, publicity, at the Warner studio in Flatbush, also doing the novelizations on all $2 pictures for them, has resigned. She will leave shortly to spend a year at Tahiti in the South Seas.

Jeanne Gordon is now in charge at Warners.

Fox's 2 in N. Cal.

San Francisco, Aug. 27.

Fox interests added two houses to its Northern California chain last week with the taking over of the Vallejo theatre, Vallejo, Cal., and the California, Turlock, Cal.

The Vallejo house owned and operated for many years by Jack Ryan. The Turlock California theatre controlled by San Joaquin Valley banking interests.

Fox Llet's House Organ

Fox Metropolitan Theatres is issuing a house organ called Fox Progress.

It's a monthly. David Flamm, Met's publicity head, is editor.

First edition out last week in 8 pages.

But One Film House in Twin Cities Will Have Musicians This Season

Minneapolis, Aug. 27.

Not a single film house in St. Paul, population over 300,000, will have an orchestra during the coming season. None will offer any stage entertainment, either, depending entirely upon sound features and shorts.

This includes the Capitol, one of the ace houses of the Publix circuit, to be renamed the Paramount.

In Minneapolis, population 500,000, only one picture house will have an orchestra and stage shows this coming season. It is the Minnesota which plays Publix unit road shows. A 38-piece orchestra under the direction of W. W. Nelson is in the pit and on the stage there. This is said to be the largest orchestra now in any film house in the United States, excepting New York.

A total of 11 Twin City theaters will afford employment to the musicians this season, but none of the orchestras, aside from that at the Minnesota, will consist of more than 10 pieces. The houses to have orchestras are the two Metropolitans (road shows), Shubert and President (dramatic stock), Hennepin-Orpheum, Palace-Orpheum and Pantages (vaude), Palace and President (Mutual wheel burlesque) and the Minnesota.

KEITH'S PRESS BUREAU

Divided Into Exploitation, Publicity and Photo-Info.

An announcement sent out by Jos. Plunkett of Keith's divides the publicity bureau of the chain into three sections under Mark Luescher.

Eki Orowitz is in charge of exploitation; Floyd Scott has publicity, and John Pollock the Photo and information Department.

Exploitation is described at "Specializing on the exploitation of motion pictures everywhere. National tie-ups."

Publicity will be "General publicity advertising copy. Special stories concerning acts, units, etc. Interviews, catch-lines, Trailers."

Photo and Info; "Photos, billing, stage requirements, program copy, accessories, frames, banners, etc."

Exhibs-Distribs May End Court Wrangling in Tex.

Dallas, Aug. 27.

Indie exhibs of Texas will convene in a mass meeting Sept. 3 in Dallas as a further step in their fight against "arbitrary arbitration forced on them by film distributors.

Their organization, Motion Picture Theater Owners of Texas, arbitrated differences between exhibs and distributors in the past, but the arbitration was dropped at the suggestion of their prexy, H. A. Cole. Arbitration difficulties were then assumed by Don C. Douglas, head of Dallas Film Board, organization of Texas distributors. The indies raised Cain, alleging that the trade board forced rules on them which were decidedly in favor of distributors. Among one of the objections was the demand of "forfeit" or guarantee deposits from questionable exhibs and a system of "blackballing" those who antagonized any distributor.

An injunction was granted indies, preventing distributors from demanding deposits. Distributors fought the injunction at a hearing Aug. 26.

RKO and Fox are said to have already drawn up new contract forms giving in to the demands of indies, and it is believed the others will follow, dropping court wrangles.

J. J. Rubens of Great States Operates Blank for Publix

Chicago, Aug. 27.

A. H. Blank circuit, Publix-operated, including all of its houses outside of Omaha, has been turned over to J. J. Rubens of Publix-Great States for operation.

Effective immediately.

"Remember September"

Chicago, Aug. 27.

To offset the regular slump in picture house business during the month of September, when the kids return to school and the mothers aren't dragged out so often, B. & K. is launching a special advertising campaign which will cost considerably more than the ordinary expenditure.

Catchline to be used is: "Remember September." If the customers don't, B. &. K. will.

W. TEXAS EXHIBS

Dallas, Aug. 27.

Indie exhibs of west Texas, including the Panhandle and the south plains, have organized under management of T. L. Colvin of Turkey, Tex. Colvin says general sound policy has been adopted, and a cooperative plan of booking will be adopted. Colvin owns Palace at Turkey.

New tie-up includes about 200 houses scattered over the broad area of west Texas ranching country.

U's New Title

U's special "Man in Her Life" has been retitled "What Men Want."

FOX'S BOOKINGS JAMMED BY HOLD-OVER "WORLD"

Holding over "Cock Eyed World" into its 4th and probably 5th week at the Roxy has jammed up William Fox's picture bookings in the Metropolitan district. With box office indications in the record breaking third week of the summer's sensation that "World" could go into a 6th and probably 7th week, Jimmy Grainger has set the fifth (next) week as the time limit.

With Fox's own New York and Brooklyn houses calling for the newest pictures, besides the extensive Metropolitan circuit held by Fox, it leaves the sales department, headed by Grainger, in a perpetual quandary. "Cock Eyed World" is penciled in for Fox's Academy for two weeks, with nothing else on the program but a short or so, including Fox's Movietone News. The same booking for a full week is awaited in the other Fox large houses.

At present Grainger has scheduled for the Roxy to follow the current picture, "Words and Music," that to be succeeded by the Will Rogers talker, "They Had to See Paris."

Other Fox talkers ready are "Married in Hollywood," supposedly due to chase "Black Watch" out of the $2 Gaiety, but this is uncertain, as Fox also has on hand "The Girl From Havana" and "Dynamite," besides "Salute" and one or two others, to be looked at by the Fox New York forces this week.

It has been reported that Fox will shortly have 2 $2 Broadway houses, another besides the Gaiety. The Fox office states the second house, if it should be required, has not as yet been secured.

Rayart's First Talker

Rayart will launch its first eastern dialog feature Sept. 3 at the Metropolitan studio, Fort Lee. Tommy Christian and His Collegians, who previously did several shorts for Rayart, will be starred.

Charles J. Hunt will direct. Title, "Howdy Broadway."

Ga. Tax Goes Through

Atlanta, Aug. 27.

Among the measures passed by the Georgia Legislature at its recent session was a tax of three mills on the gross income of theatres.

No theatre lobby appeared against this phase of the bill.

Warners' Cleveland Site

Cleveland, Aug. 27.

Warners have taken a 30-day option on downtown corner, opposite Keith's Palace, for a theatre site, according to reports.

Property valued at $2,000,000.

NOT JUST "SHORTS"—

(They've Outgrown Variety's Pet Term)

Great 2-Reel Units of All Talking And Musical Entertainment

The Real Class Product of the Short Feature Field

"WEBSTER DILL"

THE MELANCHOLY DAME
Received more applause than any other subject on the program. — *Strand Theatre, Birmingham, Ala.*

CHARLEY GRAPEWIN

JED'S VACATION
First talkie we ever heard of to completely stop a show. A real hit and the best thing on the bill.— *United Artists Theatre, Los Angeles*

LOIS WILSON

A BIRD IN THE HAND
One of the best short talkies seen so far.— *Rialto, Lowell, Mass.*

RAYMOND HATTON

WHEN CAESAR RAN A NEWSPAPER
Probably the best talking short we have ever run here and reaction and comments were great.— *Imperial, Charlotte, N. C.*

Paramount— CHRISTIE TALKING PLAYS

RAYMOND GRIFFITH

POST MORTEMS
Very cleverly conceived and produced; a high class sketch that went over well. —*Regent, Billings, Mont.*

LOUISE FAZENDA

HOT LEMONADE
Exceptionally clever comedy; Brought laughs throughout and strong applause at the close.—*Empire, Montgomery, Ala.*

"PROF. ROSCOE GRIGGERS"

MUSIC HATH HARMS
A very good comedy and was enjoyed throughout its run here.—*Liberty, Great Falls, Mont.*

RAYMOND HATTON

DEAR VIVIAN
This was indeed a very funny comedy and went over very big.—*Rialto, Macon, Ga.*

"FLORIAN SLAPPEY"

FRAMING OF THE SHREW
Good comedy that got many laughs and was favorably commented upon by patrons. —*Olympia, Lynn, Mass.*

"WILLIE DIME"

OFT IN THE SILLY NIGHT
Another of those splendid Cohen stories. Every one so far has received much applause. —*Olympia, Miami, Fla.*

LOIS WILSON

HER HUSBAND'S WOMEN
A humorous and entertaining sketch. — Howard audiences showed their appreciation by audible laughs.— *Weekly Film Review, Atlanta*

JAMES GLEASON

MEET THE MISSUS
Big hit during its five weeks run with Coquette.— *United Artists Theatre, Chicago*

JOHNNY ARTHUR

A HINT TO BRIDES
Nice settings, sprightly dialog and a laughable situation, makes this one of the better short subjects and worthy of any program.— *The Billboard*

AND COMING

THE SLEEPING PORCH
with
Raymond Griffith

LADIES' CHOICE
with
Charley Grapewin
Anna Chance

FARO NELL, OR IN OLD CALIFORNY
with
Louise Fazenda

THE LADY FARE
all-colored singing and dancing revue by
Octavus Roy Cohen

"HE DID HIS BEST"
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—*Bland Johansen in N. Y. Mirror*

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"The additions to the stage play make it better. A picture to be proud of and it will be at the Rivoli for many weeks to come."

—*Creighton Peet in N. Y. Post*

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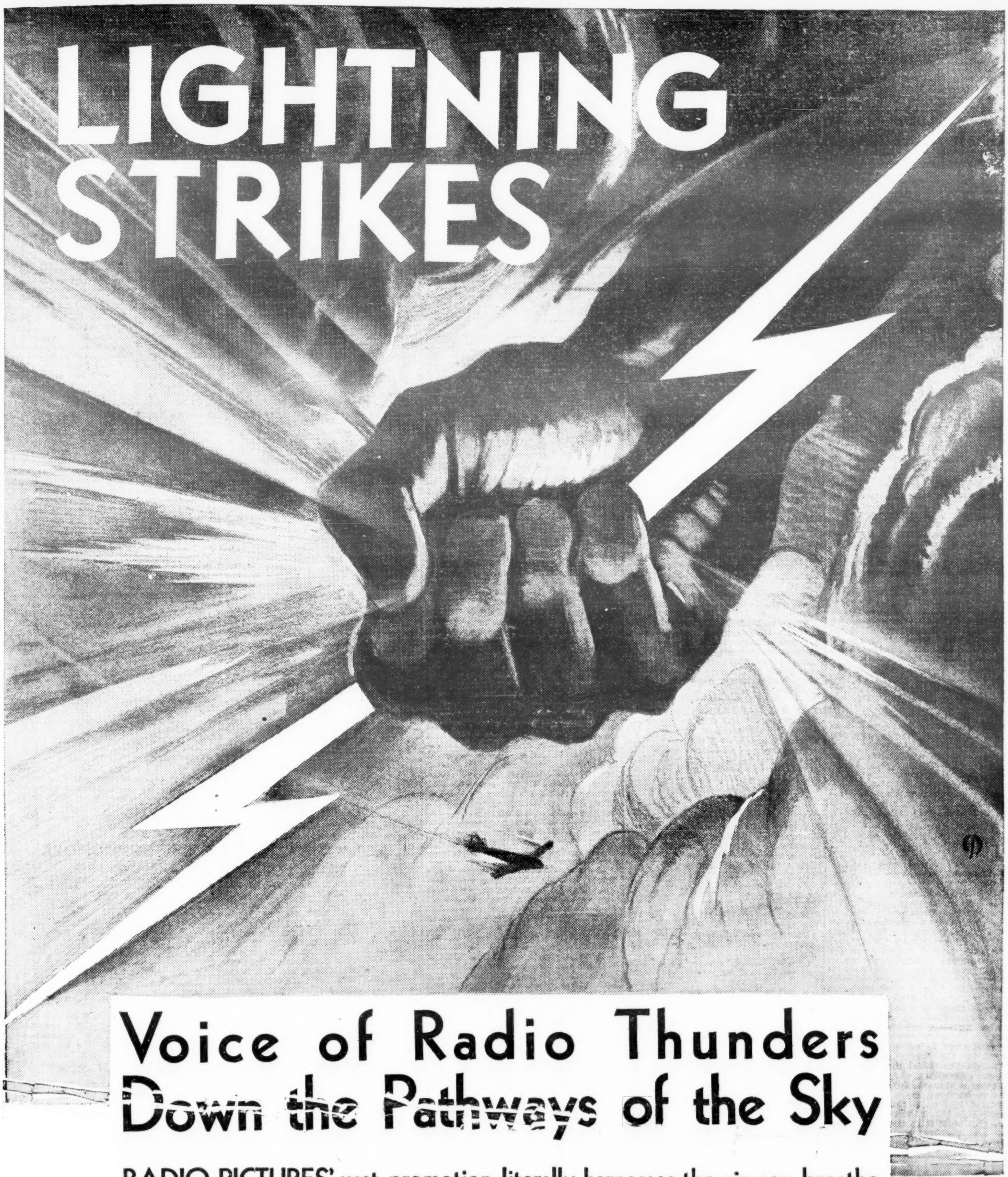

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Talking Shorts

MURRAY and OAKLAND
VITAPHONE No. 849
10 Mins.; Comedy
Warners, New York

John T. Murray and Vivian Oakland, previously and currently in vaudeville, were both in silent pictures for a couple of years, so should come to straight picture houses as familiar personalities, unlike the great number of canned acts in shorts.

This is a transcript of the couple's present vaude turn. It opens as a satirical skit on mystery plays with exaggeration and repetition the comedy method. Quite a few giggles and brisk in pace.

Follows an 1882 style concert hall duet, familiar hoke, but well done and continuing the laughs.

In toto, a bright and diverting interlude that should please most everywhere. *Land.*

WILLIE and EUGENE HOWARD
"My People" (Dramatic)
VITAPHONE No. 750-1
17 Mins.; Five Scenes
Mark Strand, New York

This is the most ambitious of the Howard brothers' series of talking shorts for Warner Bros. It is somewhat of a playlet, starting in Russia with a pogrom beating a red trail into the promised land. Willie and Eugene are in characteristic Russe smocks and turbans, ad libbing in Yiddish, in a domestic scene, with the mother of the household praying over the secular candelabra.

In America, Willie is a click in the Russian Bear, an authentic reproduction of that 2d avenue nite club on the east side, where he does "The Volga Boatman" song to a sympathetic audience. Uptown, Eugene is registering at the High-Hat Club with "Blue Grass" (one of their numbers out of "Scandals" last year) and he makes the mistake of getting a berth for the talented Willie at the Broadway class cafe.

"My People," the title of the sketch, is the theme song. It is little wonder that the class audience is impatient with the ambitious songster who flops miserably, forcing the dance orchestra to ad lib into a dance set to dispel the gloom of Willie's poor showing.

Back on 2d avenue, he again does "My People," a brashly propaganda song with which the average audience will have little patience, regardless of the Howards' prestige and the advantage of a cosmopolitan audience in New York. The further away from the big burg, the less inclined will be audience sympathy, for it is strictly a local plug. But what a mop-up it will be in a ghetto neighborhood! The downtown Clinton management can play this as a sub-feature for that reason alone.

Warners palpably strove for a junior edition of "The Jazz Singer," but the Howards didn't pick a too happy theme song in "My People." *Abel.*

DOUGLAS STANBURY
"Marchin' Home"
VITAPHONE No. 861
9 Mins.; Song Number
Warners, New York

This represents a distinct advance in Vitaphone shorts. It is away from the rubber stamp. Suggested by but not directly imitative of the same song as sung by the same baritone at the Roxy, New York, it has been intelligently mounted with a production. That production steps out of the classification of singing, of which there has been an enormous over-production, and becomes genuine audience-stirring emotionalism.

Trench stuff forms a good background for the thumping tempo of the music, the theme and the virile singer. Stanbury, a young man, possesses a smooth, full and reverberating baritone.

Spotted last on a four-act Vitaphone bill at this house. Any wired house can book it in the knowledge they are getting something that escapes ordinary rating. *Land.*

NEW YORK Philharmonic Orch.
Overture, "Tannhauser"
VITAPHONE NO. 314
8 Mins.
Warners, New York.

Looks like one of the 1926 group that launched Vitaphone. Tendency of last couple of seasons has been away from musical aggregations of such size (about 125 musicians), so at least this type of short has not been numerous.

At this date it is surprising to note how good such an early effort was (approaching it with a knowledge of trade and technical history), and it is more surprising that after all the advances one of the pioneer releases can play on Broadway without seeming to be "dated" or passe.

While this type of short would speedily become boresome if numerous or frequent, it's a novelty because of the tremendous size of the Philharmonic organization. Unquestionably small towns will find it a revelation. And it is quite probable that a majority of all film audiences everywhere have never attended a Philharmonic concert. So that enhances its novelty appeal all around.

"Tannhauser" is heavily Teutonic as music, yet the mike captured its gutteral motif very well. Henry Hadley conducted for this early recording. *Land.*

VAN and SCHENCK
Songs
M-G-M MOVIETONE
9 Mins.
Paramount, New York

Fast starting pace with a strong comedy number gets a letdown when things go straight harmony, though the V. & S. brand of harmony is enough to sell the balance.

Joe Schenck's solo is out this time. Even in harmony Joe's highest ones didn't score so well on the celluloid. As Joe's solos are mostly high, maybe that's the reason. The closer is their own version of "St. Louis Blues," used by the team as their punch number in vaude last season.

Van and Schenck should dig through their material of the past for screen material for the present. They have forgotten more comedy gems than most harmony teams ever knew and some can be revived. The singing and the names will do the rest. *Bige.*

THE BIG PARADERS
VITAPHONE NO. 840
6 Mins.; Full Stage
Mark Strand, New York

"The Big Paraders" might be heralded as "a ton of talent." It's a heavyweight revue entailing an avoirdupois sextet who impress with their song and dance agility despite the collective heft.

Tiny and Jack Waites, Elsie Thiel, Charlotte Conrad, Edna Howard and Ben Wise comprise the mixed sextet. They are seasoned troupers, and in combination present a novelty flash revue, finishing strong with the collegiate "Doin' the Raccoon." *Abel.*

CORA GREEN
VITAPHONE NO. 825
7 Mins.; Songs
Warners, New York.

Possibly because Vitaphone shorts are intended for family consumption and lyrics must be innocuous, Cora Green's offering seems dull. She suffers from that venerable complaint, no material. Consequently it's just words and music, and impression is rather negative.

Miss Green, colored, like Ethel Waters, is the type of singer who requires punch lines. And Miss Green hasn't any. *Land.*

WEST COAST NOTES

Audible Pictures has screen rights to "The Last Dance," original by F. McGrew Willis.

Wallace Smith has sold untitled original story as Bebe Daniel's next for Radio.

Joseph Jackson now writing dialog for Al Jolson's "Mammy."

Taylor Holmes starred in Christie's two reeler, "He Did His Best." In cast Carmel Myers, Kathryn McGuire, Harry Woods.

Inspiration will change title of "Dangerous Business" to "The Sex Racket."

FN's "Isle of Lost Ships" still in cutting rooms.

"Bishop Murder Case" (M-G) into rehearsal this week with Basil Rathbone, Leila Hyams, Polly Moran, Raymond Hackett in the cast. Nick Grinde directing.

Gino Corrado, for "Hurdy-Gurdy Man," Fox.

Majestic Productions has bought talker rights to Rupert Hughes' "The Unpardonable Sin." Made as a silent by old Goldwyn company several years ago.

Mack Sennett has completed "The Lunkhead," with Harry Gribbon.

U has signature of Harry McFayden, eastern stage director.

Kate Price, for "Rogue's Desire," M-G.

Russel Gleason borrowed by Fox from Pathe for "Seven Faces."

George Davis for "Battle of the Ladies," WB.

Allan Caban for "Zeppelin," T-S.

"Their Own Desire," M-G's next for Norma Shearer. Story original by Frances Marion with dialog by James Forbes. Latter and E. Mason Hopper codirect.

Paul Porcassi for "Three Sisters," Fox.

Daisy Belmore for "Old Lady Shows Her Medals," Par.

James Bradbury, Jr., for "Vagabond Rogue," M-G.

Anita Loise Fremault and Phillip De Lacey for "The Children," Par.

Wally Van Productions into work by Sept. 1 on two of 12 short comedies. Oct. 1 company starts on two features adapted from stage plays.

Mary Nolan's next for U, "Ropes," an original by W. D. Steele.

Fritzi Ridgway, in "Three Godfathers," U.

Ben Holmes to direct "Sporting Youth" series, U.

Glenn Tryon's next for U, "Paradise Ahoy." Matt Taylor and Sher-

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Hallelujah

(ALL DIALOG—With Songs and Dances)

(Owing to the uncertainty of universal appeal in an all-colored talking picture of the character of "Hallelujah" Variety prints three reviews by different writers. One on its premiere at the Embassy, New York, Aug. 20, at $2, and another on its reception at the Lafayette, all-colored theatre of Harlem, where the film is simultaneously appearing. The third review here is by a girl staff writer, and from the woman's angle.

It is scarcely to be expected a trade paper reviewer could pass a casual opinion as to this universal appeal, which means so much to the producer in the way of a profitable return. Both of Variety's male reviewers appear to think "Hallelujah" will mostly appeal in the sticks. It may be that "Hallelujah" will attract more strongly at $2 than in the pop price houses.

With "Hallelujah" the decision can only arrive with the returns. If the colored race can appeal on the shadowy screen to all, in other than colored comedy, the Negro dramatic and musical comedy actor may find a place in the studios.

Any other all-negro picture of the past is disregarded in favor of "Hallelujah" as the example for general picture fan favor here and abroad.

M-G-M production and release. Story and direction by King Vidor. Scenario by Wanda Tuchock. Treatment by Richard Schayer. Dialog by Ransom Rideout. Cameraman, Gordon Avil. Edited by Hugh Wynn. Western Electric sounded (disk). At Embassy, New York, Aug. 20, twice daily, $2 top. Running time, 109 minutes.

Zeke.....Daniel L. Haynes
Chick.....Nina Mae McKinney
Hot Shot.....William Fountaine
Parson.....Harry Gray
Mammy.....Fannie Belle DeKnight
Spunk.....Everett McGarrity
Missy Rose.....Victoria Spivey
Johnson Kids.....{ Milton Dickerson, Robert Couch, Walter Tait
and Dixie Jubilee Singers

In his herculean attempt to take comedy, romance and tragedy and blend them into a big, gripping, all-colored (Negro) talker, King Vidor has turned out an unusual picture from a theme that is almost as ancient as the sun in his "Hallelujah." It is Vidor all over the screen. He wrote the story and directed it. It's 100 to 1 shot that wherever it is shown in the white man's theatres it will hold high tension and reel off whole entertainment. Vidor's strict adherence to realism is so effective at times it is stark and uncanny.

Whites will accept it as a camera reproduction of the typical southland with its wide open cotton spaces, where the good natured, singing negro continues to eke out a bare existence; where he lives untrammeled by city ways unless he invades their riotous precincts; where he has his moments of joy, passion and religion. It brings realistically to the screen how he lives in nondescript surroundings, with continual evidence of illiteracy that even remains unpolished when becoming hysterically religious; how that spiritual emotion sends him into the highest region of outward demonstration of having gone religious; the picturesque river baptismal in the open; with earlier scenes showing his old-styled method of giving vent to grief; of the happier side of plantation life, the carefree, syncopating singing and dancing cotton pickers whose lives run uneventful until death stalks in their midst or sordid tragedy drops into their gayety.

The story is a plain one, the characters not too many and no fancy long drawn out monickers and thus the average screen fan can follow its theme without the slightest difficulty. This is all a big feather in Vidor's hat. Where Vidor has achieved his greatest here is the taking of inexperienced players of both sexes from a race that hasn't had all the progressive chances in the film world to get very far and established them as capable, willing actors, who by voice and action make impressionistic standouts of their respective parts. That is a big, worthwhile accomplishment.

Nina Mae McKinney as the dynamic, vivacious girl of the colored underworld, who lives by her wits and enmeshes the males by her personality, sex appeal and dancing feet, never had a day's work before a picture camera. Yet paying close attention and following instructions minutely she stood out as one of the biggest things in the film. Perhaps the best way of describing Nina Mae is that she comes closest to being the Clara Bow of her race, so far seen on the screen. This girl stepped in on the Metro lot when Honey Brown, originally selected by Vidor for the leading femme role didn't reach expectations. There were times when she displayed a tendency to overact, yet mostly stuck to the directorial knitting and won out on her own.

Daniel L. Haynes as the principal male is the big, rough, lazylike colored boy, happiest when he sings and who loved his women.

In "Hallelujah" his pipes get plenty of action in dialog and in song. Haynes also apparently followed Vidor's direction blindly, and made something of the character.

Victoria Spivey is the "blues" singer who amazed everybody by doing a pretty naturalistic bit of acting as the girl who loved and waited. And it was rather strange that Vidor didn't have her do a crooning, moaning number. She has a rep for piping daylight out of such stuff. She moaned a little but nary a vocal croon or song. Her first screen work.

William Fountaine, who for years

(Continued on page 31)

King Vidor's all-negro picture may be regarded as the climax and the popularization of that increasing body of sentiment which in recent years has found expression through such channels as the American Mercury and The Nation. It has tended to glorify the primitive negro life of the south and the emerging race consciousness and intellectual vigor of the colored people.

Upon such a relatively high plane of tolerance and sympathy, Vidor made his picture. Exhibitors, the trade in general, and possibly much of the public, may not wholly be attuned to the implications. That raises the problem, is the story, or narrative value, strong enough to carry through? Will "Hallelujah" have any common denominator for the everyday white person detached from the liberal movement that centers in New York City?

There are clouds in the forecast. "Hallelujah" will not be universal in appeal although it's a distinguished production and a worthy novelty for de luxe houses, with the south an open question for competent showmen to determine for themselves.

And from another source it may tap sympathy. Its revival meetings, baptizing in the river and other scenes may possibly find a response from Methodists and Baptists in smaller communities. On the other hand, although the religious angle is handled with sincerity, it may create antagonism. It has very definite potential reactions from this direction, either pro or anti.

Unquestionably "Hallelujah" is an artistic success. It is an extremely well done effort. Many of the effects, much of the photography, is stirring in its beauty or strength, or both. If toward the end it loses the tempo and pace of the early footage there is no conspicuous letdown.

Natural, convincing and unbelievably good is the verdict on the entire cast. Daniel Haynes, the deep-baritoned hero, and Nina Mae McKinney as the high yellow cutie, stand out on the dominance of their personalities and the importance of their roles.

It is perhaps in the manipulation of masses, the levee cabarets, plantations, holy roller meetings, etc., that Vidor has accomplished his greatest work. No white person enters either the story or the camera eye throughout. It is entirely a story of and with negroes.

Simple emotions, primitive situations of love, lust, jealousy and remorse, a son who falls upon evil, accidentally kills his brother and in an agony of repentance, receives grace and turns preacher. To these credulous children of cotton the devil is a real person, ever-present, and violation of God's edicts brings bad fortune.

Students of Freud will read into the revival shindig a close affinity between religious frenzy and sex impulses. This is intelligently presented when the hot mamma in a fever of sudden repentance for her former sins is, all unconscious to herself, consumed with a desire for the strong, manly preacher.

Vidor has poured himself into this picture, designed as an epic of the negro. He has packed in a lot of glamor and action and humanity. If the picture is limited, its boundaries are inherent to the subject.

It is, in any event, ammunition with which to meet those who contend that they never try anything new in the film industry. *Land.*

Leyla Georges, stage actress, added "Three Godfathers," U.

Marian Seegar opposite Charles Rogers in "Here Comes the Bandwagon," Par.

Marion Harris for "Battle of Ladies," M-G.

Hedda Hopper for "Rogue Song," M-G.

Anders Randolph for "Shanghai Lady," U.

Antonio Moreno for "Girl Who Wasn't Wanted," Fox.

Basil Rathbone in "Bishop Murder Case," M-G.

Richard Smith and Harry Edwards alternating on direction of Lou Archer-Vernon Dent comedy series, U. Mildred Harris plays femme lead in first and Ruth Hyatt in second.

Norma Talmadge to make "Madame Du Barry," UA.

Regis Toomey's option taken up by Par.

By Ruth Morris

"Hallelujah," an all-Negro film at the Embassy, isn't good matinee fare. It is not, in itself, a woman's picture.

There is nothing in it to attract the flappers or superficial lunch-goers who flock to a matinee after a morning's shopping in town. This element, wanting only a box of chocolates and a little light diversion, will be quickly bored by the picture, and take a rather indignant leave, as did several of its number at Monday's crowded matinee.

It is generally believed that if a film cannot be called a "woman's picture," it won't be a hit; this one isn't, yet it should be a smashing success. For many reasons.

One is that it rings true, even when good, old-fashioned hoke is injected. It's a smooth piece of cloth with comedy threads interwoven where they belong.

Only femme dumb-bells will be bored with the fact that it has no hey-hey night club scene, no handsome white hero and no sparkling gowns which usually set the pace for what should not be worn. The thinking woman spectator will realize from the first few sequences that a fine intelligence is in back of the telling of the simple story, that a real feeling for artistic composition is in back of the photography, that the dialog in itself is a musical accompaniment and that a masterpiece is unfolding on the screen.

There may be an angle in the picture's moments of hysteria which may, despite the film's seriousness as a whole, draw in the matinee element. This is in the Greenville cabaret scenes done with "lowdown nigger" flavor. It is Covarrubias at his most modern and blue.

As revolting as a black and tan cabaret it is nevertheless treated with the sincerity and frankness that somehow remove offense. Only a leer would make it nauseating, and King Vidor has removed this possibility by throwing on atmospheric colors with primitive, bold strokes. Human nature being what it is, this sequence, although relatively unimportant, will probably be the most discussed, and the giggling element may drop in, having heard that it was "naughty."

For the women who mind the fact that the little cabaret girl is the very incarnation of evil—gay, unbridled and pathetic—there is her final suffering and death as a recompense. Nina Mae McKinney's performance in this role is flawless.

"Hallelujah" is a saga of the cotton fields. It starts happily with the family at work against a snowy background, rides into disaster with the hero's trip to town to sell his bale, and comes back to happiness with Zeke sitting contentedly on a freight-load of cotton singing the lovely Largo from Dvorak's Symphony. It shows the itinerant preacher of the south and his hysterical parishioners as no picture and few books have done. It mixes the childish superstition and simple grandeur of the colored race. It's a human document.

THE SOPHOMORE

(ALL DIALOG)

Pathe production and release. Featuring Eddie Quillan. Directed by Leo McCarey. William Counselman, supervisor. From story by Corey Ford and T. H. Wenning. Earl Baldwin and Walter DeLeon's dialog. Joseph Franklin Poland, adapter. At Paramount, New York, week Aug. 23. Running time, 73 minutes.

Joe Collins.....Eddie Quillan
Margie Callahan.....Sally O'Neil
Tom Weck.....Stanley Smith
Barbara.....Jeannette Loff
Dutch.....Russell Gleason
Mrs. Collins.....Sarah Padden
Armstrong.....Brooks Benedict
Nephew.....Spec O'Donnell
Radio Announcer.....Walter O'Keefe

This picture is box office and entertainment. It is youthful, speedy, hokey and full of fun. Compared with others it looks like an inexpensive production job. But so simple that it's easy and nice to watch and listen to.

As the title informs, collegiate. College stuff with a pinch of salt. There is the football game—close finish ending, but handled in a corking comedy way. Through the gagged up radio announcing job, as done by Walter O'Keefe, the football sequence is funny all the way and the picture folds with a laugh. It is a laugh built up like a million. Before sprung they are waiting for it, but they were just waiting to laugh as they knew the answer. And they laughed. The radio bit and Eddie Quillan's performance are much if not most of the picture.

Eddie is Joe Collins, college wise guy. He loses his tuition money ($200) the first day of school via dice. That means back to the soda counter job. Sally O'Neil is the waitress there and the boss is stuck on her. But she likes Joe, so the boss fires him. Joe is about to leave school for want of funds. The dough shows up mysteriously, sent, of course by Margie (Miss O'Neil) who touched the boss for it. Joe thinks his ma mailed it in. He learns the truth before the finish, and that's the big heart throb.

Margie slips into Joe's room in the fraternity house to intercept a giveaway note and save Joe from knowing, but is caught and Joe is canned from the frat and school. The game next day is the squarer.

And the game! Joe gets in with

(Continued on page 31)

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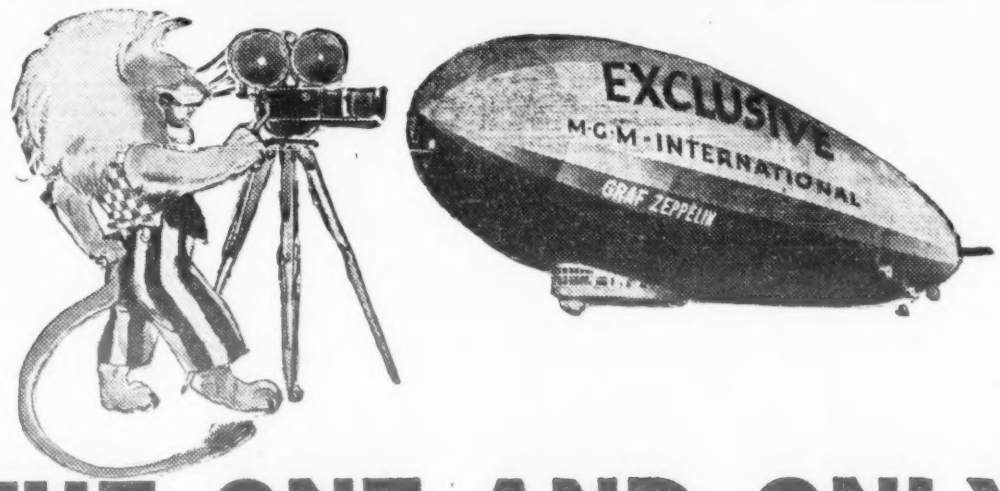

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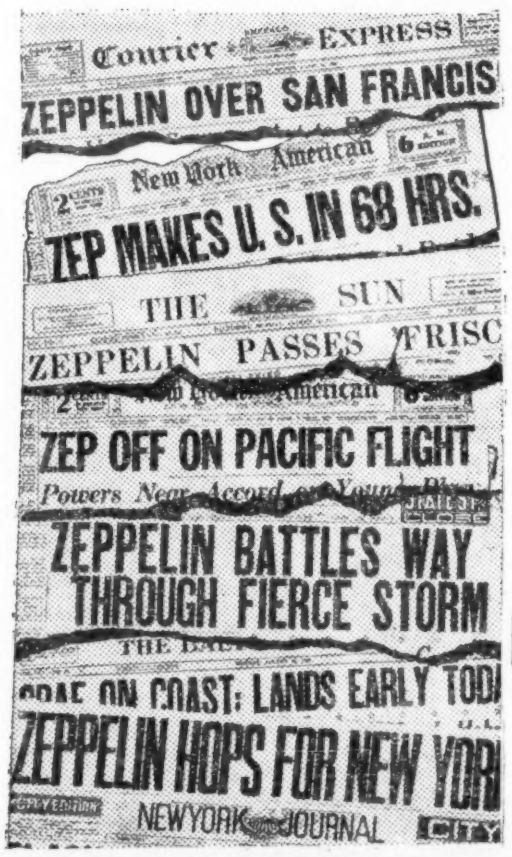
ISSUE No. 5, VOL. 3—OUT WED., AUG. 28

brings these scenes to your theatre
continuing its amazing news record:

GERMANY TO TOKIO—ACROSS STEPPES OF RUSSIA—IMPERIAL WELCOME AT TOKIO—EN ROUTE FROM JAPAN TO AMERICA—THE HISTORY-MAKING JUMP ACROSS THE PACIFIC—SAN FRANCISCO SIGHTED—AMERICA AT LAST — ARRIVAL IN LOS ANGELES.

(Watch for continued shots of flight in subsequent issues)



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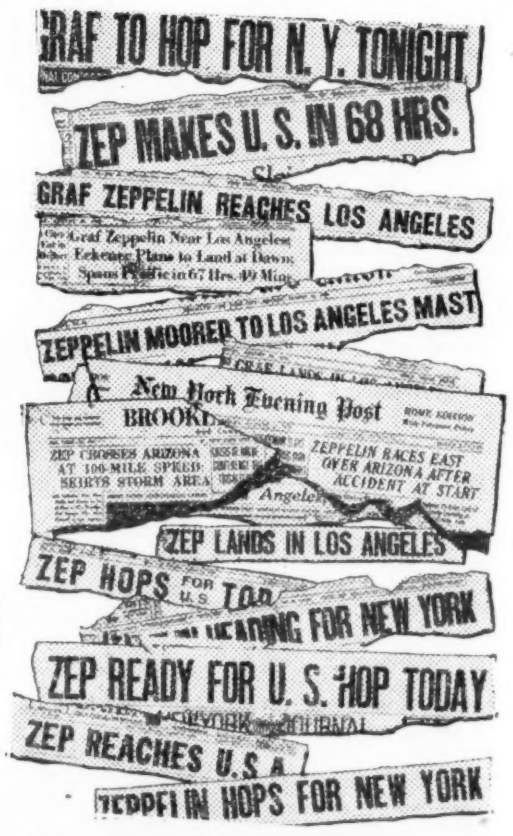

METRO-GOLDWYN-MAYER

THE IMPORTANT COMPANY

Coast Studio Survey

Hollywood, Aug. 27.

Despite availability of actors released by the Equity decision, production activity the past week shows a decrease of four units less than that reported for the preceding week. This is five units less than reported for the same period last year.

Nine new features and two short subjects went into work last week, Universal contributing the shorts, Fox two features, First National, Warners, M-G, Pathe, and Columbia one feature each, and Paramount two.

Fox 9—M-G 8

Fox heads the list with nine features in work. M-G follows a close second with eight features and one short, while Paramount has seven features under way. Universal reports five features and three shorts in work. First National has five features with Warners, Pathe, and Radio three each.

Warner's trio is the lowest production experienced by this studio since Feb. 1, at which time it started on its 1929-30 program. Columbia, like Tiffany-Stahl, is working under normal pressure at two features.

U. A. Dark

United Artists, for the first time in months, goes dark without any production activity aside from preparing. Studio plans to resume around Sept. 1 with the Harry Richman picture. James Cruze studio is also dark, due to remodelling, while Chaplin is still working on the same picture he started on over a year ago.

Leasing studios show no increase over the preceding week but remain about the same. Metropolitan heads the group with three units, while Tec-Art comes second with two. National and Tele-film have one each.

Short comedy group, all engaged in making sound comedies, report the same line up with Sennett, Darmour and Educational one each. Christie and Roach continue to remain idle, though Christie figures to start sometime this week at the Metropolitan studio.

THIS TABLE SHOWS SUMMARY OF PRODUCTION AT THE 22 PICTURE STUDIOS ON THE COAST DURING THE PAST WEEK WITH COMPARISONS OF UNITS WORKING-CORRESPONDING PERIOD LAST YEAR. UNITS SHOWN HERE TO BE IN PREPARATION ARE IN SUCH SHAPE AS TO BE READY TO START WITHIN TWO WEEKS

Name of studio	Features in work last week	Shorts in work last week	Total units in work last week	Total units working this time last year	Units in preparation
Feature Group					
Fox	9	..	9	7	3
M-G-M	8	1	9	6	3
Universal	5	3	8	7	5
Paramount	7	..	7	9	3
First National	5	..	5	6	2
Warners	3	..	3	8	2
Pathe	3	..	3	2	3
Radio	3	..	3	3	2
Columbia	2	..	2	2	2
Tiffany-Stahl	2	..	2	5	2
Charles Chaplin	1	..	1	1	0
United Artists	0	..	0	2	1
James Cruze	0	..	0	1	0
Leasing Group—					
Metropolitan	2	1	3	1	5
Tec-Art	1	1	2	1	5
National	0	1	1	1	0
Tele Film	0	1	1	0	0
Short Subjects—					
Mack Sennett	0	1	1	0	1
Educational	0	1	1	2	1
Darmour	0	1	1	2	1
Christie	0	0	0	0	0
Roach	0	0	0	1	0
Totals	51	11	62	67	41

F. & R. Reorganization

Minneapolis, Aug. 27.

Publix has reorganized the executive department of the recently acquired F. & R. circuit. Montie Mullen will be division manager and Ed. Smith will continue as district manager.

Harold Finkelstein, former gen. mgr. of the F. & R. circuit, will be assistant to Mullen. Eddie Ruben will continue to buy and book the pictures, with headquarters in New York.

Two posts have been abolished, those formerly occupied by Fred Cubberly and Ben Ferriss, both of whom have left the circuit. Cubberly was in charge of theatre acquisitions and Ferriss for 10 years was publicity and exploitation head, winning an enviable name for himself. Under the new arrangement each theatre has its own publicity and exploitation department under the supervision of the main New York office.

Ranlph Branton, one of the chief F. & R. executives, remains with Publix, but will be stationed in New York.

After Year of Sound— Back to Stage Shows

Long Beach, Cal., Aug. 27.

The Belmont, Woodworth Brothers' picture house, put in stage presentations last week after a year of all sound.

Kurt Houck's band and Nate Wilson, m. c., are to work weekly. Other acts will be booked by the Lyons and Lyons local office.

"SUNDAYS" IN NEW BRITAIN

New Britain, Conn., Aug. 27.

Sunday afternoon pictures inaugurated here Sunday.

Local theatre men have been trying for several years to secure permission to operate on Sunday afternoon but their moves were defeated by the clergy.

With the majority of the ministers on vacations, the showmen slipped the ordinance over.

KUNSKY CLEANOUT DUE

Immerman Now Gen. Mgr.—Kunsky, Trendell and Pierce Leaving

Detroit, Aug. 27.

With the advancement of Walter Immerman, recently of the L. & T. circuit, Chicago, as gen. mgr. of the Publix-Kunsky circuit here, it is reported there will be a clean sweep of the Kunsky organization.

John Kunsky, having relinquished his holdings to Publix, will retire from the circuit and devote himself to the four vaude houses he personally owns in town. George Trendell, former gen. mgr., is taking care of financial affairs of the company until Jan. 1, when he will withdraw.

Howard Pierce, in charge of production, also slated to leave.

Only people of the old regime remaining are Thomas Moule, treasurer of the circuit, and Oscar Doob, head of publicity.

TEXAS' NEIGHBORHOODERS

Dallas, Aug. 27.

Abe Levy and I. B. Adelman, of Waco, Texas, have organized the Tivoli Amusement Co., new chain, which proposes to build group of neighborhoods in most of larger Texas cities.

First one will be a $100,000 suburban in Ft. Worth, with seating capacity of 1,000.

Raymond Hackett, Bodil Rosing, for "Bishop Murder Case," M-G.

Paul Porcasi, for "Three Sisters," Fox.

Walter McGrail, for "Lone Star Ranger," Fox.

Grace Elliott adapting "Maid to Order," Weil.

William Holden, for "The Other Tomorrow," FN.

Belle Bennett and Lewis Stone in "Their Own Desire," M-G.

Alec B. Francis for "Bishop Murder Case," M-G.

Marion Byron for "Golden Dawn," WB.

Zelda Sears for "Bishop Murder Case," M-G.

Lloyd Hughes, Sam Hardy, Margaret Livingston, for "Acquitted," Col.

James Gleason for "Song of Broadway," UA.

F&M UNITS GO IN FOX BIG HOUSES

Changing Stage Policy at Detroit, B'klyn, St. L., Phila. and Wash.

Fanchon & Marco stage units will play the Fox big picture houses as the stage presentation show commencing around Sept. 15, in Philadelphia, Detroit, St. Louis, Brooklyn, and Washington.

This will do away with Fox present policy of stage vaude in those houses, although the F&M "Ideas" will be booked under the same Fox supervision, Jack Loeb's, in New York.

In each of the units for the big houses, a name or punch act will be inserted into the regular F&M troupe, with 32 girls in the line instead of the usual 16 or 18.

These productions like the others will be produced by F&M at its Los Angeles headquarters. The Fanchon & Marco production corporation is a part of the Fox organization.

A decision by William Fox to try the "Ideas" on his big eastern stages is said to have been determined upon through the showing of the new Fox, San Francisco, where F&M units have been the stage performance. That house now in about its 10th week, has held to around $60,000 weekly gross since opening.

Better Turnover

On the big stages also, with the usual length feature talker, the Fox houses can get a better turnover than with the current long vaudeville show. The F&M units will do four performances daily and five on the week end, as against the three and four now limited by the vaude bills.

In some of the big Fox houses east, notably in Brooklyn, St. Louis and Detroit, the grosses have not been consistent, ascribed variously to the stage shows or pictures. In the vaude booking of these houses Fox has been extremely liberal, with plenty of names for the billing and the stage.

OLD STYLE "MAIN ST." FOR "BROADWAY" PLUG

Salt Lake, Aug. 27.

Capitol's exploitation pulled the Texas stunt for the coming "Broadway" by having a score of girls on the streets shoving petitions under pedestrians' noses for signatures.

Petition informed the public that inasmuch as Salt Lake City is now a cosmopolitan city such a name as Main street is unfit for the principal thoroughfare, therefore petitioned the city fathers to change it to Broadway.

Generous free space.

Giveaway Too Hot

Pittsburgh, Aug. 27.

A tabloid paper exploiting "The Argyle Case," at Stanley, was ruled "too hot for distribution on the streets" here by Director of Public Safety James B. Clark, and kids were prohibited from handing out the sheets.

Rag was a four-sheeter, with screaming headlines of "Adventuress Accused in Crime of Passion," with some hot stills of love nests, etc.

Clark's action in prohibiting distribution down town didn't stop Larry Jacobs from having the sheets passed from house to house.

M. & S. EXPANDING

M. & S. Circuit, which failed of assimiliation by Fox's Metropolitan Playhouses, is dickering for three Bronx houses, of Bronx Circuit, including the Congress, Daly and Metro.

M. & S. not represented in Bronx at present. Its nearest locations are in Harlem.

Mary Jane Warren added to the Warner's home office publicity by A. P. Waxman.

CHARLIE ALTHOFF

Columbia BROADCASTING SYSTEM INC. 485 MADISON AVE. AT 52ND ST. NEW YORK CITY WICKERSHAM 2000

Columbia Artists Bureau Inc. DIVISION 485 MADISON AVENUE AT 52ND STREET NEW YORK

August 8, 1929

Mr. T. D. Kemp, Jr.,
1697 Broadway,
New York City.

Dear Mr. Kemp:-

For some weeks past I have been endeavoring to find time to write you a letter in reference to Charlie Althoff. I am very glad to say that I consider this artist to be the finest attraction ever sent out by the Columbia Artists Bureau for a one man show. I have seen him work and I have yet to see him come on the stage when he did not take the place by storm.

I have seen Charlie start a twelve minute routine and try to leave the stage, when he was carried back bodily by those whom he was entertaining and kept there the better part of an hour. How he keeps up his rapid-fire comedy, I cannot imagine, but he surely does it and makes the customers like him.

Radio talent is sometimes rather disappointing on personal appearance jobs and for this reason, in booking outside appearances, I always send those people who have had stage experience. I am submitting Charlie Althoff on nearly every occasion, because where he goes he is sure to make a success of the entire bill. I expect to keep Charlie booked up solid this winter.

I just wanted to get this off my chest. It is due to Charlie and due to you.

Very sincerely yours,

Columbia Artists Bureau, Inc.

R. C. Wentworth

DIRECTOR

Beginning a tour of the South September 3 under the direction of the Columbia Broadcasting System. Negotiated by T. D. KEMP, Jr.

"As perfect a characterization as was ever portrayed on any stage."
Abel, VARIETY.

R-K-O—Direction: CHARLES MORRISON

The TALK of TALKING CIRCLES FOR AUGUST and

WILLIAM FOX

presents

JANET GAYNOR

and

CHARLES FARRELL

in their first Talking Picture

LUCKY STAR

with

Guinn Williams • Hedwiga Reicher

ALL TALKING THEIR PARTS ON FOX MOVIETONE

Story by Tristram Tupper

Scenario by Sonya Levien

Dialog by John Hunter Booth

Directed and staged by FRANK BORZAGE

"EXTRAORDINARY dialogue moves with real speed picture worth your while"—N.Y. Morning Telegraph

Played to Sensational Business at the Roxy

Released August 18th

WILL ROGERS

In his first talking picture

They Had To

SEE PARIS

All Talking Fox Movietone Comedy Drama

with

Owen Davis, Jr. • Marguerite Churchill

Irene Rich • Fifi Dorsay

Dialog by Owen Davis *Adapted from the novel by* Homer Croy *Scenario by* Sonya Levien

Directed by FRANK BORZAGE

THE MOST NATURAL TALIKNG PICTURE ACTOR IN THE WORLD

In a delightful farce of French dressing and undressing. Rogers is at his wise-cracking best in this delightful comedy of morals and manners.

For release September 8th

LENORE ULRIC

Looking for the right kind of man

in

Frozen Justice

ALL TALKING FOX MOVIETONE MELODRAMA

with

Louis Wolheim • Robert Frazer • Ullrich Haupt

Tom Patricola • El Brendel

Dialog by Owen Davis *Scenario by* Sonya Levien

Staged by Elliott Lester

Directed by ALLAN DWAN

In this, her talking screen debut, Lenore Ulric does the finest work of her career Exotic, flaming, tempestuous in her love-making—she's the reason why Arctic nights are six months long

For release September 15th

FOX

A Pacemaker for the Industry

PICTURE SEPTEMBER

The first
Musical Movietone Farce

Why Leave Home?

Musical Comedy Version of "Cradle Snatchers"

with

WALTER CATLETT • SUE CAROL • DAVID ROLLINS
Richard Keene • Dixie Lee • Nick Stuart • Jean Bary

Music and Lyrics by
CONRAD, MITCHELL and GOTTLER

Dialog by Walter Catlett

Play by Russell Medcraft *and* Norma Mitchell

Directed by RAYMOND CANNON

ONE of the outstanding comedy hits of the year, featuring "Look What You've Done to Me,"— destined to be one of the most popular song hits of the season.

Released August 25th

A
Janet Gaynor Talking Picture

4 DEVILS

with

Mary Duncan • Charles Morton
Barry Norton • Farrell Macdonald
Nancy Drexel

ALL TALKING THEIR PARTS ON FOX MOVIETONE
Adapted by Berthold Viertel, *from the novel by* Herman Bang

Staged by A. H. Van Buren *and* A. F. Erickson

Dialog by John Hunter Booth

Directed by F. W. MURNAU

"Held the audience from the moment the face of a painted clown appeared —to the final fadeout. Handled with unrivalled skill."—N. Y Times.

For release September 22nd

All Talking
Fox Movietone Feature of
West Point and Annapolis

SALUTE

with

GEORGE O'BRIEN • HELEN CHANDLER
William Janney • Joyce Compton
Stepin Fetchit • Frank Albertson

Story by Tristram Tupper *and* John Stone
Screen play and dialog by James Kevin McGuinness

Directed by JOHN FORD

IT has a real, red-blooded Army-Navy game, the first time this gridiron classic has been brought to the screen, primed for box-offices at the peak of football interest

"Joyful and vivid story, good tonic for jaded nerves."
—LOS ANGELES EXAMINER

For release September 1st.

All Talking

Fox Movietone Comedy
of love, laughter and jewel
thieves in the Paris of America.

The Girl From Havana

with

LOLA LANE • PAUL PAGE
Kenneth Thomson • Natalie Moorhead
Warren Hymer

From the story by John Stone *and* Edwin Burke

Dialog by Edwin Burke

Directed by BENJAMIN STOLOFF

Serenades, senoritas, sirens and Sherlocks in an unrivalled comedy drama of thrills and heart-throbs

For release September 29th

Gives you a line-up that will start the box office ball rolling to new high grosses

FLIGHT
Columbia's Smashing All-Talking Drama of the Daredevils of the Air
Opens at the
GEO. M. COHAN THEATRE
For an Extended Broadway Run at $2 Top
Love! Action! Thrills!
A FRANK R. CAPRA Production
Starring JACK HOLT LILA LEE RALPH GRAVES
With an All-Star Supporting Cast
COLUMBIA PICTURES
Soon! BELLE BAKER IN SONG of LOVE
ALL-TALKING SINGING DANCING
WITH A GREAT CAST OF STAGE AND SCREEN FAVORITES
A COLUMBIA PRODUCTION
COMING! BROADWAY SCANDALS
A MUSICAL REVUE THAT IS DIFFERENT
SALLY O'NEIL JACK EGAN CARMEL MYERS
ALL TALKING! SINGING! DANCING!
A COLUMBIA PRODUCTION

At last! The PERFECT TALKING NEWSREEL!

UNIVERSAL NEWSPAPER NEWSREEL

Hear *Universal's* Reporter Describe the Actual News Events as you see them on the Screen!

1. Universal has perfected the first and only talking newsreel that presents *REAL SPOT NEWS.*
2. A newsreel produced by a rapid-fire method that flashes the news to you with lightning speed, portraying the ACTUAL NEWS EVENTS of the day—not a hodge-podge of newsless magazine shots.
3. A newsreel that REALLY TALKS—not just a reel with sound accompaniment.
4. Universal's Reporter will relate to your patrons the fascinating facts on important events as the pictures themselves flash on the screen.
5. Something brand new. Something entirely different from anything before attempted.
6. A newsreel that will enthrall your patrons as no other newsreel—past or present—ever has done.
7. TRY AND BE FIRST TO GET IT!

First Release, Sept. 23

TWO A WEEK - - - ON DISC

Newspapers in Newsreel Combine:

The Evening World *(New York, N. Y.)*
The Philadelphia Inquirer
The Chicago Daily News
San Francisco Chronicle
Los Angeles Times
The Indianapolis News
The Seattle Star
The Dallas Dispatch
The Commercial Appeal *(Memphis, Tenn.)*
The Houston Chronicle
The Portland News
Pittsburgh Post-Gazette
The World-Herald *(Omaha, Neb.)*
The Montana Standard *(Butte, Mont.)*
The Salt Lake Tribune
The Daily Missoulian
The Billings Gazette
Charlotte News
The Oklahoma News
Kansas City Journal-Post
The Evening Star *(Washington, D. C.)*
Minneapolis Morning Tribune
The Cleveland News
The Detroit News
The Atlanta Journal
San Antonio Express
The San Antonio News
Arkansas Democrat *(Little Rock, Ark.)*
Ft. Worth Star-Telegram
El Paso Evening Post
The Spokane Press
Boston Traveler
New Haven Eve. Register
The Knickerbocker Press *(Albany, N. Y.)*
Albany Evening News
Buffalo Evening News
Rochester Times-Union
The San Diego Sun
Phoenix Evening Gazette
The St. Louis Post Dispatch
The Times-Star *(Cincinnati, Ohio)*
The Milwaukee Journal
The Vancouver Sun
The Toronto Star
The Toledo Blade

Presented by

CARL LAEMMLE

UNIVERSAL NEWSPAPER NEWSREEL

Upholding the traditions *of Great Names*

THE two outstanding issues confronting the motion picture theatre owners of America today are those of the *quality* and *price* of the motion picture sound equipment which they install.

Quality comes first, because correct sound reproduction is necessary to attract and hold business, but price is a close second.

RCA Photophone meets both of these issues as does no other sound equipment. It is the *lowest-priced, high-quality* apparatus in the field.

The makers of RCA Photophone have stood at all times for maximum quality at minimum prices consistent with that quality.

To achieve this in the sound equipment field, they spent an extra year in the perfection of this apparatus. This extra year has made RCA Photophone the "years ahead" equipment in precision, tonal quality and value-giving. It is so recognized by all who really know.

Then they set about introducing production economies that have made possible price reductions of from $1,500 to $2,000—and a difference of several thousand dollars in comparison with the prices of other equipment approaching RCA Photophone in excellence.

Quality and price close the argument for RCA Photophone—and open the door to profits for you.

RCA PHOTOPHONE INC SOUND EQUIPMENT

Address all inquiries to Commercial Department

RCA PHOTOPHONE, Inc.

SUBSIDIARY OF RADIO CORPORATION OF AMERICA

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DENVER: 817-17TH STREET SAN FRANCISCO: 235 MONTGOMERY STREET CHICAGO: 100 W. MONROE STREET KANSAS CITY, MO: DAVIDSON BLDG.

Paramount's Ether Tie-up With CBS Will Start With Canned Reels Soon

As part of an institutional tie-up to plug its pictures, Paramount sound reels of "canned" musical programs will be broadcast over the Columbia System this winter. It's another version of etherizing the regular phonograph recordings or specially recorded programs.

Putting the sound-taking in music, dialog, songs, etc.—on a film sound track, and broadcasting from that, is the basic idea to associate the Paramount name with the films type of recorded programs.

Par. is a 50% partner in CBS.

The Federal Radio Commission specifically provides that broadcastings of recordings must be specifically announced. Paramount is wholly in accord with the enforcement of this announcement which will hook up the Par name with radio in a direct and forceful manner.

Par plans to "can" its picture stars in short talks, vocal and instrumental renditions, and in that wise ship the cans of sound-track film around the country similar to picture bookings to exhibitors. A heavy institutional plug is counted on from this source.

The canned names will be booked on a regular schedule eventually like film releases for first, second and third runs, and permission to clip the programs, which is possible because of the film sound tracks, will be granted to suit local time schedules of broadcastings and permit any local commercial tie-up for advertising, providing Paramount is expressly mentioned in all announcements.

CARLA
TORNEY
DANCERS
Featured in Fanchon and Marco's "Love School" Idea

Harlem and "Hallelujah"

(Continued from Page 5)

festive night. The second night saw a complete sellout without notables. Uptown the picture starts later than downtown. This is due to the Lafayette offering George Dewey Washington in songs (short) and a Stan Laurel comedy also in sound and dialog. The Embassy night show is over at 10:35; in Harlem it winds up around 11.

Sizing up the all-colored reception of the film from its start to finish the Negroes just won't take their big dramatic stuff seriously. They laugh. It's a collective laugh and not scattered here and there. Even in the big religious scenes, especially the baptismal, gales of laughter swept the Lafayette up and down.

On comparison of the screen presentments between the Lafayette and Embassy there was little fault to be found with the Harlem showing. A minor scratch or two at most, but not sufficient to mar the general effect. The Lafayette seems small and the disk reproducing required considerable attention before the uptown house received creditable reception.

No matter what kind of pictures hit the Lafayette there is always a smattering of audible comment from different parts of the house. Yet the reflex came from the laughter and handclapping, the former being the outstanding highlight of the picture's general reception in Harlem.

Vidor in "Hallelujah" has gone in for so many details that are instantly caught by the Negroes familiar with the southland, yet to the offays don't mean a thing other than the atmosphere.

The uptown audience showed keener appreciation of such things as real cotton presses, the low dances such as the fleas' itch, snake hips, strut, flat foot shuffle, dancing waiters, and no down south dance dump is complete without the syncopating, shuffling waiters; the drag which Haynes and McKinney do very well, but there is a flash of Ice Cream Jimmy, a west coast dragger who with hat on and huge cigar in mouth, was especially placed for just that slow hoofing bit; and Edgar Connors and wife, Harlem products, who have a Harlem double hot routine that saved the cabaret scene. Funny about this midget-like dancing comic too. He was taken to the M-G-M lot by Miss Jessaye who paid his fare and later Vidor not only used the little fellow to advantage, but made sure Miss Jessaye was reimbursed for her aid.

The familiar dice shift by the Hot Shot, a gag that every crap shooter in Harlem knows; the row of cat houses in the southern town with their little outside benches where the guests are entertained in the open; the levee scenes as true as Gospel itself; the jug blowing musicians, the noisy, hotsy totsy cabaret band with the stick juggling drummer; the old circus car repainted to haul Ezekial, the Prophet and his family, the old-fashioned Brunswick stew that southern negroes dote on almost as much as 'possum pie or fried chicken, or chidlins; the black Billy Sunday outfit, its evangelistic style and method of operating from town to town; the old cannonball express or steamboat gag the colored preachers used to pep up their meetings; the church scenes where Vidor is said to have let the negroes stage it as they would if it were real; the saw mill Vidor used that was just across the river from Memphis, the "St. Louis Blues" crooning Nina McKinney did which Harlem sheiks know the wives or sweeties now start singing when they plan to give their hubbies or lovers the air; the stone or rock pile all colored convicts get when they are real bad down south.

All in all a mass of detail that went to make the picture as close to nature as possible.

To an offay sitting amid that packed Lafayette theatre of blacks the thought occurred that perhaps the tidal wave of laughter that greeted so many of the big serious scenes and scenes that had a true aspect and others where tragedy and death stalked hand in hand, was just a sincere form of hysterical appreciation, similar to that which has affected the Race for years either in sorrow or joy; whether receiving religion and making such a show that they go into the holy roller stuff and keep shouting for a long time or giving vent to their real rhythmic feelings whether listening to a hot raggedy band or to the handclap that starts the Negro boy or adult to moving his feet in time.

Up Lafayette way when a show is bad or the picture has been accepted as NG, the colored patrons on their exit not only tell everybody within ear shot how punk it is, but stop at the boxoffice to inform whoever is within how the show smells. None of that Tuesday night. So far so good. Yet that $1.50 top is something else again.

As to the players the entire cast struck 12. The consensus was that the magnetic, big-eyed, dancing, body-swaying Nina Mae McKinney was sure the colored feminine "It" and stole the film away from Haynes. The crowd knew Haynes had been doing things on the stage, but McKinney was a revelation in that she was new and had done practically nothing on either stage or screen.

And just three years ago Miss McKinney debuted on the Lafayette stage and would have quit cold at a midnight performance if it hadn't been for the advice and encouragement that Sam Craig, Lafayette's yet stage manager, gave the girl. He even helped wipe her tears away and pushed her back on the stage, telling her to go to it. And when Miss McKinney hit Harlem one of the first things she did was to hunt up Sam, known throughout all Harlem as the "hard-boiled" stage czar, and thank him again for what he had done for her.

There were others who had been on that same old stage who returned with this picture for greater triumphs. That goes for Miss deKnight, Miss Spivey and big, breezy Bill Fountaine.

An old timer however, never on the Lafayette stage, was Pop Gray. Since he came back he has been pointed out wherever he goes in Harlem as a "big pictur' actor." And now that the film has reached Harlem, old man Gray is a bigger guy than ever. He will never live it down. And he won't try to, for if the films never give him another day's work he can always make a touch on the strength of his work with "Hallelujah."

It's tradition at the Lafayette that when the audience hiss (and they are some hissers in the Black Belt) that the show is rotten. No hisses during "Hallelujah." That perhaps spells its success despite the deluge of laughs that rocked the Lafayette Tuesday night when silence should have reigned.

But the Negros are funny that way about their pictures.

Tony Stabenau, heavyweight scrapper, ring rival of Carpentier, in "Hold Everything," WB.

R. E. O'Connor, John St. Polis, for "The Next Room," FN.

Eddie Cline, new term contract with FN.

Noah Beery and Ivan Simpson, for "Isle of Escape," WB.

Jack Mulhall, Chester Morris, for "Show of Shows," WB.

BOOKING BY PHONE

Booking acts from a hotel room is the latest. Worked exclusively by one fellow, not such a bad gag for business purposes, either.

Daily the indie agent phones the booker, using a phoney monicker, and does his selling act.

If the booker can't talk just at that moment, through the presence of an alien in the office, he has a cute little tip-off bit, and the roomy understands.

Small Towns Want Vaude

Oakland, Cal., Aug. 27.

The Fanchon & Marco Varieties, or "B" units, are now on the vaude plan, the smaller towns preferring vaude to the stage presentation idea.

Not having house orchestras in many cases is another reason for the change to vaude for the smaller towns.

F. & M. UNITS EAST

The new producing program for the Fanchon and Marco Ideas has them all set for New York and New England, although they will all be given break-ins in western Fox affiliations.

F. & M. units start in the West Coast houses, go to Seattle and then to Vancouver to Great Falls to Denver to Omaha (World is here taken off Fox list by Publix Aug. 21) to Milwaukee to a split week in Chicago between the Sheridan and Terminal, to Fox Detroit to Fox St. Louis to Philadelphia and to New York.

Some shoot into New York from St. Louis with a Philly date listed later.

MORRIS SILVER OUT

Chicago, Aug. 27.

With A. J. Balaban going to New York it is understood around here that Morris Silver, his former secretary, will be out.

Gratitude Ad

Chicago, Aug. 27.

Unable to renew his lease on the Majestic, Dubuque, Jake Rosenthal, theatre operator in that city for 24 years, ran a large ad expressing his appreciation of past support in the Dubuque papers.

The ad read in part: "Having failed, after prolonged and persistent efforts toward that end....I announce with regret that on the night of Saturday, Aug. 31, I will be compelled to turn the property over to the owners and retire—at least temporarily, from the theatre business in Dubuque. When I surrender the keys....I will have completed 24 years as a theatre manager and proprietor in our city."

Rosenthal adds that he hopes to again open a theatre in the city and thanks the people for support.

Megley Goes West

Macklin Megley, succeeded in New York as head of the Keith production dept. by Harry Singer, sailed via Panama Canal, Friday, for Los Angeles. Out there Megley will assume charge of the presentation stage shows for Keith's Golden Gate, San Francisco, and Hill Street, Los Angeles.

Leaving by train about the same time were Megley's staff; Harry Brinker and Mildred Weber.

Harry Carlin Alone

Harry Carlin, former Keith booker, will branch out on his own as an independent booker next month, unless set for a berth with another circuit.

No Keith-Fisher Deal

Deal between Keith's and Arthur Fisher for Fisher to join the Keith office with his theatres is cold.

Terms not reached.

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"BULLDOG DRUMMOND" is a

UNITED ARTISTS PICTURE

and the first of their *BIG* new season box office releases

THE GAMBLERS

(ALL DIALOG)

Warner Bros. Vitaphone production and release. Featuring Lois Wilson, H. B. Warner and Jason Robards in adaptation of Charles Klein's play. Directed by Michael Curtiz; scenario by J. Grubb Alexander. At Strand, New York, week Aug. 23. Running time, 60 minutes.

James Darwin ..... H. B. Warner
Catherine Darwin ..... Lois Wilson
Carvel Emerson ..... Jason Robards
Emerson, Sr. ..... George Fawcett
George Cowper ..... Johnny Arthur
Raymond ..... Frank Campeau
Isabel Emerson ..... Pauline Garon
Tooker ..... Charles Sellon

Conventional comedy-drama of the Wall street and society genera. It would have satisfied five or 10 years ago, but a play (from the original of the late Charles Klein) which is just average for talker presentation.

The capable cast includes an imposing roster of proven dialog screensters who manage a fair job in toto.

The sympathy is uncertain and the line of demarcation in the triangle is too vague to satisfy the average fan. That's one thing the picture public will not accept; it wants to be sure of its hero, heroine and menace. The sole exception is the mystery meller and that's only because the "who killed Cock Robin?" element is paramount.

Here, Lois Wilson as H. B. Warner's wife and former amour of Jason Robards presents an indeterminate situation. As the spouse of a relentless prosecutor, there is nothing negative about Warner's characterization to turn audience sympathy to Robards, while the latter is likewise handicapped because the romantic interest is up in the air. That's not especially good direction albeit enough of a contemporary situation to ring true.

Robards becomes involved in a Wall street manipulation which results in his indictment. At the last minute, his prosecutor, Warner, quashes it. The feminine angle to this triangle figures as the reason, but the climatic twist lacks the essential wallop.

Picture will satisfy as a daily change programer; title and standard cast will help a lot. *Abel.*

COLLEGE COQUETTE

(ALL DIALOG)

Columbia product and release. Story by Ralph Graves. Directed by George Archinbaund. At the Little Carnegie Playhouse, New York, week Aug. 24. Running time, 68 minutes.

Betty Forrester ..... Ruth Taylor
Tom Marion ..... William Collier, Jr.
Doris Marlowe ..... Jobyna Ralston
Harvey Porter ..... John Holland
Ethel Forrester ..... Adda Gleason
Mrs. Marlowe ..... Gretchen Hartman
Edna ..... Frances Lyons
Slim ..... Edward Piel, Jr.
Ted ..... Edward Clayton
Jimmy Doolitte ..... Morris Murphy

Another of the college boy and girl flickers that seems to be running film excursions into New York. They are still polishing up ideas that made old-timers like "The College Widow" and "Brown of Harvard" worth their weight in gold. But makers of present-day celluloid sounders and talkers seem to think that a drunken party of university flaming and thirsty youths is necessary to give it modern color. And "College Coquette" is no exception. And it doesn't make the picture any better for it other than burn up some good money.

"Coquette" is a nice Frenchy word meaning "flirt." That's Ruth Taylor here. She starts off to school alone driving her own new roadster and a girl friend refuses to go along because her mother has an idea that riding with Ruth isn't the best kind of a passport entering a school where boys and girls mix.

Ruth gets a rep for making the boys one at a time. In her conquests is the football coach, who isn't "made" until the last few feet.

Many flaws and little palpable inconsistences throughout. One can surmise how the boys in the college towns, and there are slews of 'em, will say about some of those college scenes.

Mawkish sentiment in the main idea to show how a pure, innocent girl leaves her fireside and goes away from mother, only to fall for hot temptation and then get plastered to stand for private necking that ruined her body and soul. The gal, overhearing her lovey dove say he was only kidding her and didn't love her and rushing out only to fall down an open elevator shaft and dying after she had exacted a promise from the other girl not to tell her mother the real truth of her condition and death.

It may be an expose or a moral.

Dialog ran along uninterestingly with much of it done by Miss Taylor in a rather throaty and guttural manner. She overplayed, perhaps not her fault, but either direction or script. She is a blondy blond; at times attractively pretty and other times the camera didn't do her any favors. Jobyna Ralston showed her stage experience was a handy thing to have around in these hectic talker days. She made an effective character out of the girl who went wrong and met death. Her work toward the end of the picture was a standout. Voice most acceptable.

Collier, Jr., the cad; always a bad boy in college stories. He got away nicely with his dialog exchange. John Holland has an athletic figure enough for the coach. He didn't do so badly with his talk.

A vaporish story at best; overdrawn and inconsistent. Some splendid photography at times and a good reproducing job.

Seemed a pity to waste so much celluloid on such. It didn't stand up under photographic pressure. *Mark.*

FLYING FOOL

(ALL DIALOG)

Pathe production and release. Directed by Taylor Garnett from the original story by Elliott Clawson. Dialog by James Gleason. Photography by Arthur Miller. Featuring William Boyd, Marie Prevost, Russell Gleason and Tom O'Brien. At Loew's New York, one day, Aug. 23, as half double bill. Running time, 73 minutes.

The dialog by that wisenheimer, James Gleason, steals the picture, forcing the plot into second place. About two brothers, one who has mothered and fathered his kid brother falling for the same gal, is appealing. This flicker, if not for its misnomer, which speels small time, should be able to stand by itself in most towns and outlying districts of big cities.

Pig latin and slang all through the picture. Gleason even forgot himself and in a war shot in 1917, as the opening sequence, used a little pig latin. It's a sophisticated big town picture, omitting its flying sequences. But the pig talk helps to brighten it.

Story has Boyd as the "Flying Fool" and his kid brother (the younger Gleason) falling in love with Marie Prevost, a night club gal. These three, plus Tom O'Brien as the pestiferous one to Boyd, characterize their roles with a whole heartedness which can be felt.

The younger Gleason, who feels so pash about Miss Prevost, loses out because he is a kid. His part is secondary in importance only to Boyd. As such, the kid does some very good work. As the connoiseur of women and the two-fisted heman, Boyd feels quite at home, as this is about the 'steenth such parts he's had.

Miss Prevost sings (?) the theme song "If I Had My Way." She looks cute and appeals, but the greatest metamorphosis she is made to undergo is due to the plot. When the kid brother goes out with her at first, she is the hard, calloused woman of the bright lights, but when the older brother goes for her, she becomes the sweet and home-loving daughter.

Some thrilling stunt flying and supposed to be the major feature, but the air specials which have preceded it take off most of the edge.

It's problematical whether Gleason's big town quips and slang will fetch them in the sticks, but in Times Square a big city audience got every gag.

Wm. Holden for "The Other Tomorrow," FN.

Aggie Herring and DeWitt Jennings for "The Next Room," FN.

May Boley for "Lilies of the Field," FN.

Helene Lynch for "Behind the Makeup," Par.

THE SOPHOMORE

(Continued from page 18)

three minutes to go and the score tied. On the first play he lets a punt slip through his fingers and in the ensuing scramble as his side loses the ball, is knocked cold and taken out on a stretcher. Then Joe learns of Margie's sacrifice and runs off the field to catch her at the train.

In the play on the grid one of the home team boys intercepts an opposition pass and starts to run for a touchdown. But he's running the wrong way. If he crosses the goal, it means points for the other side and loss of the game. It looks as though he will, for he has passed all the tacklers. At that moment Joe Collins rushes onto the grid and throws his team mate. Just then the gun is fired.

That's a funny situation, making 12 men on the field for Joe's school, but the radio announcer explains it happily and it is a darb comedy situation.

Although Quillan had been selling comedy from the opening, the big laugh number arrives with the school play. Some very funny business, juvenile kind, but funny.

As a youthful comic Quillan is neat. And Miss O'Neil is sweet. The cast is good looking and finished all the way. Not a flaw.

Quillan is making a personal appearance with the film at the Paramount, getting over on the rostrum as well as he does on the screen. *Bige.*

HALLELUJAH

(Continued from page 18)

managed and sang with the Exposition Four in vaude, became a dominant figure as the heavy, a colored menace who by looks, dress and deportment acquitted himself creditably. Fannie Belle DeKnight was the mother of the film, or to be more explicit, the "mammy" and what a mammy! Years of colored stock experience equipped her for the role. Everett McGarrity oke in a minor role as Zeke's brother.

A characteristic figure was Harry Gray as the white bewhiskered parson and daddy of the Johnson family. This is the same 80-year or more man who, prior to this film job, was a porter in the Amsterdam News (colored newspaper) uptown in New York. He also proved experience isn't necessary to make an action register or a voice effective in talkers.

And last but not least the Johnson kids, played by Masters Fickerson, Couch and Tait. Their playful, gingery kiddish antics were within bounds and held under restraint.

Throughout the film can be heard the harmonious voices of the Dixie Jubilee Singers, who, thanks to Eva Jessaye's skillful offcamera direction, made the vocal embellishment high standard. Especially necessary were their voices in the spirituals. In all the ensembles, evangeiistical or otherwise, the jubilee warblers were in all the time.

Highlights might be ascribed to the cabaret scene where an unprogrammed big negro did a corking shuffle and a bevy of white aproned waiters shuffled forward and back in a syncopating number made hot by Miss McKinney; the gun play climax where Zeke's favorite brother is killed; the wake, the redemption of Zeke, the prayer meeting and reclamation of colored souls by Zeke who had turned preacher; the baptismal and the hallelujah hurrah in the church where sex appeal as churned by Miss McKinney takes the evangelical spirit (Haynes) right out of the religious melting pot into the outside world where the two proceed to make love unmolested, until the girl's old love, Hot Shot, returns; then to the finale where the girl and her gambling-man lover go to their death, the former in an accident when the ramshackle buggy overturns and the latter in the swampland of Tennessee when the hero overtakes and chokes him to death for causing the girl's death.

Maybe the wake, baptismal and swamp scenes may be considered as overdrawn or extended interminably, yet Vidor's desire to stamp them as complete and realistic may be the reason.

Photographically, Gordon Avil has done something that adds further luster to his crown. Well nigh perfect many of those shots with his swamp photography notably so.

Looking "Hallelujah" over from every angle it should go into the hinterland houses and make money. It has a lot to its credit and is censorproof as to its complete presentment. Time and again Vidor could have resorted to daring, risque or vulgar bits, yet he sidetracked them and touched up his lovemaking scenes with a deft, master hand that left the picture as clean as a hound's tooth.

Apparently in the massed or ensemble groups Vidor had a mighty tough job holding that bunch back, yet he held them under remarkable restraint and still brought out the effects desired.

Two special numbers aside from the spirituals and the combined jubilee vocalizing are done by Haynes and Miss McKinney. Both by Irving Berlin. Haynes' was "The End of the Road," used as the general theme song, and McKinney's "Swanee Shuffle." "Road" came in for the most attention.

Vidor in confining his work to the scuthland remained out of the big city environment as much as possible. Only interiors showing how the country or plantation boy picked up a hot gal, lost his money he had gotten for his cotton by loaded dice and the subsequent tragedy in the dance hall were about all that gave any indication that big city life had any part. A street parade of the evangelistic party headed by the reformed Zeke but it was just a dash.

"Hallelujah" to the whites is a big, entertaining picture. To the negroes it will either be a gigantic sensation or revelation or looked upon as holding up some of the ancient sacred rites of the race to ridicule. Most likely the former. *Mark.*

THE VERY IDEA

(ALL DIALOG)

Radio Pictures production and release. Featuring Frank Craven. Directed by William LeBaron and Richard Rosson. Adapted from LeBaron's play of same name. Edited by Ann McKnight and George Marsh. Cast includes Theodore Von Eltz, Doris Eaton, Hugh Trevor, Sally Blaine and Jeanne De Bard. RCA Photophone sounded. At Albee, Brooklyn, week Aug. 24 (premiere). Running time, 65 minutes.

Finishing a lot better than the start indicated, "The Very Idea" comes home an enjoyable farce screen comedy, smartly played and shrewdly directed. The extremely delicate subject forming the plot has been handled carefully all around, and that makes it farcical. Treated any other way the story and situations might have been difficult to screen. Which in all should make it a box office picture.

William LeBaron wrote "The Very Idea" as a play in 1917, produced that year with Ernest Truex in the lead. Since then the world has become wised up to what is meant by eugenic babies, so the edges are not so jagged now. It must have been much harder to get it across 12 years ago.

The perfect child in "The Very Idea" is to be born by the chauffeur and maid of a rich but childless young couple, and then turned over to the latter for a sum of money. The plan is conceived by the young wife's brother, a writer on eugenics.

Couple go away for a year. Chauffeur and maid are married. At the year's end, when the babe is to be delivered, the real parents refuse to give it up, of course. And funny when the disappointed pair try to explain to friends. But the young wife tells her husband something she didn't know whether to tell him or not, so it's accepted that they're going to have one of their own after all.

Snickers for the introductory business can't be evaded. Later on the laughs come often and are wholesome.

Lines are intelligent and the performances unanimously excellent.

Too talky at the first, but that also is forgotten later on. *Bige.*

SECRETS OF NATURE

(GERMAN MADE)

(Silent)

Ufa production of an educational, running 49 minutes. Composite of several short subjects previously released. Week Aug. 24 at 55th St. Playhouse, New York.

Only an arty sure-seater like the 55th St. could get away with this 49-minute educational as the flicker feature of the evening. Not that it isn't meritorious—in fact, much of it is noteworthy—but other than program short material it's valueless for the general releases.

Hence the wisdom of splitting the six or seven subjects into as many shorts as has already been done in the past in previous exhibitions, all under the Ufa trademark. What has been done here either by the 55th St. management or as may

(Continued on page 34)

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FOURCHAMBAULT

(FRENCH MADE)
(Silent)

Paris, Aug. 12.

The main interest in the picture produced by Georges Monca and Jean Dard for C. G. P. C. under the title of "Les Fourchambault" is that it is an adaptation of the play of Emile Augier, unknown to the present generation.

There must be a lot of works of Augier, Becque, Scribe and even Labiche which have not yet been filmed, albeit some would make a poor showing on the screen unless cunningly manipulated to such an extent as to render them unrecognizable with the original.

In this picture, Mme. Bernard, girl-mother, abandoned by her lover, has carefully reared her son, and the lad becomes a wealthy ship owner. Then the mother confesses the name of his father. He is Fourchambault, who left the betrayed girl to marry a rich woman. Of this latter union there are a son and daughter.

It happens, by stage coincidence, Bernard is doing business with his father. Forgetting the harm done his mother, thereby including himself, he saves Fourchambault from ruin. Moreover, Bernard and his half-brother love the same girl, an orphan, who is compromised but not harmed by young Fourchambault trying to win her.

The action is slow, and perhaps sticks too closely to the XIX century comedy. Nothing particular about it as a picture, preaching honesty, kindness and toleration.

Jeanne Marie Laurent, Simonne Damaury, Charles Vanel, Charles Sov, Henriette Delannoy and other conscientious players do their best to put some ginger into the antiquated story. Picture may please provincial publics as a small time feature. *Kendrew.*

Constance Bennett borrowed by FN from Pathe for "Son of the Gods."

John Willard adapting "South Sea Rose," formerly "Kanaka Rose," Fox.

Walter Lang will direct "Flower of Sin," Cruze's next. Production Sept. 10.

Joan Standing, for "The Children," Par.

Sojin, for "Show of Shows," WB.

Nena Quartero, Nick DeRuiz, Rose Dione, for "Isle of Escape," WB.

If you don't think FANCHON & MARCO "IDEAS" ARE A SENSATION Ask JACK LOEB OF THE FOX OFFICE

LAST ROUND-UP

(SILENT)
(Disc Accompaniment)

J. P. McGowan Production, released by Syndicate Pictures. Directed by J. P. McGowan. Titles by Sally Winters. Hap Depew, cameraman. Featuring Bob Custer, Hazel Mills and Bob Osborne. At Loew's New York, one day, Aug. 23, as half double bill. Running time, 56 minutes.

One of the last of the silent westerns. A real western goulash. Nothing missed. If you don't like cattle rustlin' they're women stealin' and if you don't like either there's prairie fires, or Bob Custer will wipe up the corral with four men at a time.

Not a western villainy or heroism omitted. Bob as the hero and paragon of virtue wears a spotless and well tailored cowboy outfit. A supposedly captivating schoolmarm is Hazel Mills, but a harsh makeup even scared the bovines.

Dirty villainy abounds galore in the person of Bob Osborne as Dirty Dalton who knows his sneers.

A microscope is necessary to see this flicker from any angle.

SECRETS OF NATURE

(Continued from page 31)

have been the original intent, was the assemblage of the various clips.

As feature material it's great library stuff. Yet some of the insect and wild animal warfare waged in the jungles, in ant-hills, on treetops, in shrubbery, possesses considerable dramatic tension. The best by far is that mongoose-cobra death battle which has been seen around and which Paramount thought so much of that it interpolated it as an allegorical clip in "The Letter" (Jeanne Eagels).

The opening Kingdom of the Bees is just educational stuff, rather long and tedious. That attack by the busy little ants on a caterpillar (and besting him), and the snail's successful withstanding of the onslaught through the protective salivary ejection started the insect dramatics.

Some comedy elements, too, with one very ambitious ant hauling what looked like a splinter or a shred of a tough foliage which was fully 10 times the size of the little ant. The insect's idea was to get that long thing-a-jig into his ant-hole, where he was building a nest. How he accomplished it through backing in made one not only marvel at the wonders of nature and the patience of this extraordinary photography, but also conjecture on whether or not they can train ants like they do circus fleas.

Some other great stuff, especially the carniverous Pirhana fish of the Amazon, no larger than one's hand and yet is shown devouring 120 pounds of pork bait—a pig—in six minutes. This fish's teeth are so sharp the South American natives use them to cut their hair with.

"Secrets of Nature" is a fine educational. The schools could teach more with this release than many a treatise of forest, bird and fish lore.

It's a pip for the sure-seaters, especially if skillfully surrounded by a type program as at the 55th St. Cinema (a corking Chaplin reissue, "The Champion," and "Light of India," dramalet in Technicolor), but for regular consumption the exhibitors can clip almost any of the series, save possibly that bee-hive exposition which is only mild by comparison to the other zippy stuff, and have a half dozen corking shorts to choose from in over as many weeks. *Abel.*

H. B. Warner for "Furies," FN, stage play by Zoe Akins.

Jack Conway directing "Take It Big," Van and Schenck, M-G.

Zelda Sears, writer, returns to grease paint in "Bishop Murder Case," M-G.

Mayfair Pictures has completed two two-reel juvenile revues with the Meglin kiddies. Just 146 youngsters in each.

Charles H. Mailes, John Loder, for "Lilies of the Field," FN.

Robert Edeson and Antonio Moreno, for "Romance of Rio Grande," Fox.

Marjorie White under long-term player agreement, Fox.

Booking Direct—and Cheap

Toledo, Aug. 27.

Howard Feigley has Pan acts out at the Rivoli for the summer, and is booking the house himself independently. Six acts weekly. And you never would believe what he can get them for.

House not wired, but cooled, and with only vaude in town, is drawing heavy, considering hot weather.

Pep in Pit

Bridgeport, Aug. 27.

Barney Rapp, head of Fox's music department in New England, has ordered the pit orchestra at the Fox-Poli Palace to be pepped up into a jazz outfit.

Gus Meyers, Jr., is supervising the transformation. It will eliminate some musicians who have been at house for years.

STAGE BANDS OUT

The stage band-m. c. idea has been declared out for all but two of Keith's group of New York "showing houses," returned to sixth floor supervision this week. The two are 125th St. and Regent.

The others will increase the number of acts played from five to six each half, with as many new or unfamiliar turns as possible.

Operating department was said to have influenced the change of mind in the stage band plan. Booking office was placed in the light of stepping into something that others have found to be passe.

Lukes' Latest Assist.

Transfer of George Lukes to Bill McCaffery's Keith road scout department gives McCaffery three assistants on the one job. They are I. R. Samuels and Arthur Blondell, besides Lukes.

Lukes has assisted every booker in the Keith office in the last few months. His last term was a long one with Arthur Willi—two weeks.

Unit With Watts

Jean Paurel's unit, "Manhattan Island," formerly starring Nan Halperin, is going out again with James Watts at the helm. Unit of 30 includes Mitti Manley, Scott Bros. and Vernon, Mammy Jinny, Dea Cole, Roderick Kirby, Frankie Cramer's band and chorus of eight.

George Frame Brown did book; music by Herbert Kingsley.

Winnipeg's Vaudfilm

Winnipeg, Aug. 27.

Capitol, closed last week, reopens Sept. 2, direction RKO of Canada, with vaudfilms.

Dumont Trying Again

Vaude has gone in again at the Dumont, Dumont, N. J., playing five acts on last half, booked by Fox.

Theatres Proposed

Detroit.—(M. P.) $350,000. Also store. S. S. Fenkell, bet. Cruse and Ardmore. Owner withheld. Architect, H. A. Payne.

Galion, O.—(M. P.) $40,000. Harding Way East. Owner, W. E. Wisterman. Architect, Harlan Jones.

Ionia, Mich.—$40,000. W. Main street, bet. Kidd and Depot streets. Owner withheld.

Middletown, N. Y.—Also stores. 17-21 South street. Owner, Paramount & Publix. Architects, Rapp & Rapp.

Monmouth, Ill.—$75,000. Also stores and apartment building. Public Square. Owner, Community Theatre Corp. Architect, F. J. Klein, Peoria, Ill.

New York City.—(Alt.) Also apartment. 161 W. 49th street. Owner, Earl Carroll Realty Co. Architect withheld.

Omaha.—$50,000. 2043 Burdette street. Owner, Glendale Realty Co. Architect, H. C. Peterson.

Philadelphia.—Also stores. 20-30 Armat street. Owner, W. Groff. Architect, C. S. Parker.

Saginaw, Mich.—$20,000. Also stores. Genesee avenue. Owner, Northhelfer. Architect, Carl Macomber.

Opening of new Loew's Kings in Flatbush section of Brooklyn, N. Y., has been definitely set for Sept. 14. Third postponement due to unforseen last minute details.

Kitty Doner is returning to Loew's.

Picture Possibilities

"A Royal Rogue"—Unfavorable

"A ROYAL ROGUE" (Operetta, Adrian S. Perrin, Gansevoort): A village musical production. Talked of as a talker but doubtful. *Ibee.*

"Gambling"—Favorable

"GAMBLING" (Comedy-drama, George M. Cohan, Fulton). Not written with the screen in mind, but this new drama should be a natural as a talker. And has the George M. Cohan name. *Ibee.*

INCORPORATIONS

NEW YORK

Community Cinema Corp., Manhattan, plays and pictures; Louis L. Carroll, Julius Rubin, Lillian Greenberger.

Arrcee Pictures, Inc., New York, pictures and plays; S. Canter, Milton Green, Max Schoenberg.

Stewart Natural Vision Corp., Manhattan, entertainments; J. R. Wilson, G. J. Mauer, Charles F. Gatlin.

Sterling Continental Apparatus Corp., Manhattan, pictures and plays; Elyse Radvon, Nyman A. Hochman, Sidney S. Bobbe.

Talking Picture Epics, Inc.; Frank R. Wilson, M. J. Weisfeldt, Lewis L. Delafield.

Ashcraft Productions, Inc., New York, productions; A. Raymond Gallo, Irving Ely Press, Gertrude Svedgal.

Lucas Mutual, Inc., Manhattan; Jacob I. Goodstein, I. Weiner, Sarah Lipnitzky.

Elmwood Operating Co., Inc., Buffalo, dramas and pictures; William W. Bradley, Mildred Jacobson, Elmer I. Levy.

Garment Center Theatre Ticket Service, Ltd., Manhattan, ticket agency; Leo Kenneth Mayer, Walter A. Waldron, Herman Haenssler.

Statement and Designation

Pacific Far West Pictures, Inc., Delaware, pictures, New York office, 507 Fifth avenue, New York; James E. Pierce, secretary; $300,000.

Change of Capital

Thompson Park Amusement Corp., New York; 5,000 shares, 3,500 preferred, $100, and 1,500 no par value, reduced to 500 shares no par.

Delaware

Dramagraph Motion Picture Vending Corporation, 100,000 shares, no par! M. S. Cook, A. L. Raughley, J. M. Townsend, Dover.

International Dramagraph Corporation, picture machines, 100,000 shares no par; M. S. Cook, A. L. Raughley, J. M. Townsend, Dover.

Natural Color, Inc., picture exchanges, 10,000 shares no par; Harry C. Hand, Raymond J. Gorman, Vincent W. Westrup, New York.

Douglas Suburban Garden, Inc., amusement parks, $25,000; C. V. Adams, S. M. Powell, Israel Coxson, Uniontown, Pa.

Sound Studios of New York, Inc., musical service for commercial radio broadcasting ($250,000), 50,000 shares no par; Harry C. Hand, Raymond J. Gorman, Vincent W. Westrup, New York.

National Hotel of Cuba Corp., amusements, 1,000 shares no par; C. E. Peabbles, L. E. Gray, H. E. Grantland, Wilmington, Del.

Film Arts Clubs, advancement of arts and music, no capital; Catherine Wilhelm, Maisie Milroy, Maurice H. Verbin, Philadelphia.

Sabean Recreation Club, Inc., general hotel business, 5,000 shares no par; John J. King, New York; Paul D. Kline, White Plains, N. Y.; Anna Angelillo, Thornwood, N. Y.

Corlanton Corp., phonographs, 10,000 shares; S. L. Mackey, J. Skrivan, H. Kennedy, Wilmington.

National Union Radio Corp., radio apparatus, 1,000,000 shares no par; Dee Stone, Walter A. Volimeks, William R. White, Jackson Heights, N. Y.

Publix Virginia, Inc., theatrical, 1,000 shares no par; C. S. Peabbles, L. E. Gray, H. E. Grantland, Wilmington, Del.

R. C. A. Photophone of Mexico, Inc., pictures, 1,000 shares no par; M. S. Cook, A. L. Raughley, J. M. Townsend, Dover, Del.

J. F. Sullivan has been added to the Loew's exploitation staff, succeeding Arthur Lowrie, while Homer McCallum, now publicity director for Loew's State, Houston, will also be added to New York staff next week.

Charles Stone and Clay Stearns have split as vaude team. Stone has stepped into Art Landry's act.

Stuart Stewart, on talking shorts for Warner Bros., has been transferred from the Long Island studios to the home (New York) office.

Keith's will be added to the name of the Colonel Drake theatre, Oil City, Pa., following the purchase last week of that house by R-K-O from the Venmark Theatre Co. Drake (wired) was built a year ago and seats around 2,000.

WEST COAST NOTES

(Continued from page 18)

man Lowe writing continuity and dialog.

Charles and Eva Kisco, accompanists for Duncan Sisters, in latter's picture, M-G.

Helen Twelvetrees in "The Grand Parade," Pathe.

Laura La Plante's next two for U, "The Poor Sport" and "Behavior of Mrs. Crane."

Milton Charles, Betty Boyd, Cissy Fitzgerald, for "Four Lilies," FN.

Gary Cooper, in "Rose of the Rancho," Par.

Halperin Productions puts "Dangerous Business" into production Sept. 16. Monte Katterjohn writing adaptation and dialog.

Winnie Lightner, Johnny Arthur, Sally Eilers, "She Couldn't Say No," WB.

Luther Reed starts on "Hit the Deck," Radio, late this month.

"Wide Open," next E. E. Horton picture, WB. Archie Mayo will direct.

Tully Marshall, for "She Couldn't Say No," WB.

In "The Lightning Express," U Louise Lorraine, Lane Chandler, J. P. McGowan, J. Gordon Russell, John Oscar. Henry MacRae directing.

A. E. Green to direct next John Barrymore film tentatively titled "The Man." Production Sept. 9.

Benny Rubin, in "Cotton and Silk," M-G.

Arthur Houseman, for "The Acrobat," Col.

Anders Randolph, for "Shanghai Lady," U.

Howard Higgin's will direct "The Painted Desert," Pathe.

BENNY MEROFF

MARKS BROS.
Granada and Marbro Theatres
CHICAGO
Per. Mgr., MURRAY BLOOM

COSTUMES FOR HIRE
PRODUCTIONS
EXPLOITATIONS
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BROOKS COSTUMES
143 W. 40TH ST. N.Y.C.

JONES and HULL
Featured in F. & M. "SWEET COOKIES" IDEA
Thanks to FANCHON & MARCO

BETTY and RAMON
FEATURED
IN F. & M. "DANCE MOODS" IDEA
THANX TO GAE FOSTER

Now at the PARAMOUNT, NEW YORK (Week Aug. 23)
WOODS MILLER
BARITONE
with CHARLES NIGGEMANN'S "PARADISE ISLE" UNIT

Rah! Rah!

IT CLICKS

DAY AND DATE BOOKINGS IN TWO GREATER NEW YORK ACE HOUSES

EAST

"Carries big cargo of fine high comedy."
N. Y. Telegram

"An uproariously funny burlesque of college life."
Brooklyn Daily Eagle

"The funniest picture since application of sound to screen."
Exhibitors Herald-World

"The scenes portraying the typical college dramatic performance are hilarious."
N. Y. World

"'The Sophomore' is so good that it elevates Eddie to a comic plane as high, perhaps, as Harold Lloyd."
N. Y. Evening World

"Offers laughs by the bushel. The funniest talker yet made. A first class howl. It's refreshing, convincing, spontaneous, full of new gags, and riotous with laughs."
N. Y. Daily Mirror

PARAMOUNT THEATRE, NEW YORK CITY

PARAMOUNT THEATRE, BROOKLYN

with EDDIE QUILLAN, SALLY O'NEIL and Jeanette Loff. From the story by Corey Ford. Adapted by Joseph Franklin Poland. Supervised by William Conselman. Directed by Leo McCarey.

ALL MUSIC, SOUND AND DIALOGUE

WEST

"Sure-fire fun."
St. Louis Star

"Hilariously funny."
St. Louis Globe-Democrat

"More laughs than a half dozen films of the slapstick variety."
St. Louis Times

ST. LOUIS THEATRE, ST. LOUIS

AT ST- LOUIS—
A *riot* at the St. Louis Theatre. They staged a monster street parade on special permit from the city, and *cleaned up* at the box office.

AT CLEVELAND—
"Biggest Sunday since opening"—is report on showing at the Princess Theatre.

GIVE THIS A RIDE—
AND COLLECT!

PATHÉ

Actors' Union's Discontents All Wrong, Says President Phillips

Chicago, Aug. 24.

Editor Variety:

Last week's Variety printed a copy of an affidavit signed by several former members of our organization.

I am somewhat surprised at you accepting such a statement without first getting the true facts covering this matter, and I am more surprised at you permitting such a libelous statement to be printed.

In conducting my duties as an official of the Actors' Union of America, according to the will of our membership in its entirety, it is very apparent that I offended or displeased a few irritant members, simply because I would not and could not endorse or entertain their particular whims and conjectures. Had I done so I would have jeopardized the morals and progress of our movement, and would have consequently betrayed the trust and confidence our membership placed in me at the time of my appointment.

These imputations, directed at me, are absolutely false and undeserving. The proof of this statement lies in the fact that my official actions have at all times been approved and endorsed by the members of this association as a whole, which included my justified criticism of certain policies used by agents, managers, etc., so it seems quite obvious that these few discordant members (whose names were printed) have voiced an objection in order to carry favor in the eyes of the "powers that be," and thereby probably better their professional standing.

Undesirables

Prior to the resignation of these few undesirable members the proceedings of our board meetings were disclosed to authorities having pro-managerial sympathy, but since these resignations were presented (and promptly accepted by our members) such corruptive occurrences have automatically ceased.

The names "Rat" and "Mussolini" that have been applied to me by this element were naturally expected, insofar as it is an understood fact in all labor movements that the individual who endeavors to adjust the moral, physical and economic rights of his fellowman is always a "Rat," "Mussolini," or something else in the voiced opinion of an unscrupulous minority that is found in all such organizations.

Our books have been audited four times in the past eight months, and our financial records can stand the rigid inspection of any active member or members, and although I was accused (in the statement) of concocting a scheme to transfer our funds from one bank to another without advising the body, this is just another derogatory expression that is utterly ridiculous, inasmuch as at that time our secretary-treasurer was held responsible for the safety of funds, records, etc.

As a charter member I did my share financially to make this organization possible, and from the inception I have paid my dues like any other member, and as far as carrying unpaid members is concerned we did carry one unfortunate member for three months' dues in an effort to have his wife taken to our representative hospital for treatment of an incurable disease. In doing this humanitarian duty I am supposed to be guilty of malfeasance. This is another accusation absolutely preposterous.

I may state that in December of this year our organization will hold its first annual meeting, at which time we will undoubtedly have an election of officers, when our members will be presented with the opportunity to select such leaders as they desire. Meanwhile I will continue to fulfill the duties of my office in the same upright and loyal manner.

The welfare and progress of the Actors' Union of America is my chief consideration at all times; therefore it should be readily understood that in my position it is humanly impossible to avoid a certain amount of criticism, hatred and jealousy.

PHIL R. PHILLIPS.
President.

TEX AT PALACE TO SQUARE CURTIS' NICK

Because it cost Jack Curtis, the agent, around $800 which he had to make good to the Keith office, Texas Guinan will play the Palace Sept. 28 for Curtis as part of a moral obligation to square things. This came about through Curtis penciling Tex and her kids in at the Palace about two months ago and then finding she could not play it because of her road house schedule. Keith office claimed that loss through securing substitute talent, billing the agent for the difference.

Tex is taking her band and 12 of her kids into the Palace at $6,000.

Publix Cancels Randall, Alleged Contract Jumper

Following service of papers by Julius Kendler on the Publix Theatre Corp., on behalf of Meyer Golden, Jack Randall was cancelled by Publix in Denver last week. The actor was with the "Say It With Flowers" unit, at the Denver theatre, having joined it in Chicago at the Paradise two and a half weeks before.

Golden holds a prior contract for Randall's services, guaranteeing him $120 a week for 26 weeks, in an act including Margaret E. B. Taylor, Herbert Holcomb and Andrew Orloff. Golden alleges he had it all set for a Loew route at $1,000 and $1,250 a week.

Randall walked out on his $120 weekly guarantee when securing $800 for the act with Publix, of which he netted $520 a week, or $400 weekly increase over what he would have gotten with Golden.

Publix at first refused to recognize Golden's contract when Kendler called on its attorney. Following service of the injunction suit, Randall was canceled.

Big Tess Asks $2,000

Aunt Jemima, otherwise Big Tess, 225 pounds, net, after six weeks in Paris, had to pour water over the boys in the Keith booking offices upon saying '$2,000' when asked her salary for a week at the Palace.

Tess didn't even wait to find out what Keith's wanted to pay. Following a lucrative season with "Show Boat" and still with the Ziegfeld musical for the new season, without the Parisian trip having crimped her b. r., Tess is standing pat on the 2 g's.

The last time Aunt Jemima played around in the varieties, it was in the picture houses at $1,000, with a piano player. Tess hasn't made up her mind yet whether she will take on another piano player, even if Keith's falls for that $2,000.

Dempsey at Palace, Chi

Jack Dempsey has been kayoed for Keith time to open at the Palace, Chicago, next week.

The Dempsey date was made by Johnny Simon.

The Simon agency also placed Joe Cobb, the fat boy of "Our Gang" comedies, with Keith's, opening on the Interstate Oct. 1.

BASEBALLERS' ACT

Jimmy O'Neal has Hack Wilson and Charlie Grimm of the Chicago Cubs for vaude after the baseball season.

Grimm plays a banjo and Wilson is a clown.

They'll do a two-act.

Roy Arthur and Turn

Roy Arthur, for the past four years on the West Coast M-G-M lot, is headed for New York prior to taking a vaude flyer. He will do a sketch by Al Boasberg.

Arthur's contract with M-G-M has expired.

Norman Kerry's Vaude Trip

Hollywood, Aug. 27.

Norman Kerry has left for New York to open a vaude tour for Keith.

FOSTER, FAGAN & COX

Appearing this week at B. F. Keith's Palace, New York. "In Humorous Harmony," with Ken Murray Unit.

Many thanks to Ken Murray and Harry Romm.

A SYRACUSE CHUMP IS A CHICAGO FLOP

"Sandwiches" Smith Bitten for $127.58 — Trumpeter Donates Bankroll to Con

Chicago, Aug. 27.

This is the story of Tom Smith of Syracuse and his $127.58.

In Syracuse Tom Smith was quite a hand in the sandwich game. He stood behind the counter and if somebody ordered a Lover's Delight, Tom inserted ham, cheese and boloney between three slices of bread, calling his creation a masterpiece. In the evenings Tom doubled on the trumpet, and learned to play all the pops with hot, corney "breaks." He played cafes, dance halls, et cetera, and was not averse to ringing in a Polish wedding.

One day Tom was looking over the trumpets in a music store back in Syracuse when a city slicker named L. P. Clifton ambled in and changed the wheel of destiny. Clifton was playing a local burlesque emporium, between "careers," as he might have expressed it, and was regarded as quite the stuff on a piano-accordion. He billed himself as "Rex," and sub-billed himself as having been 18 sensational months with Paul Whiteman's band.

Senor Whiteman, being busy on the coast at the time, making a picture, "Rex," told Tom that he was going in vaudeville for the time being. His act, he said, would be known as "Rex and His American Beauties," and Fanchon and Marco were hot to get it already for a unit. How would Tom like to be musical director for the act, and leave the creation of Lovers' Delight sandwiches to less artistic hands.

Suit Case and Money

Tom was overjoyed. He packed his suit case and promised to meet Mr. Clifton at the Grant hotel in Chicago with all the spare money he had. The money, of course, was to be used by Clifton for buying necessities, such as a beautiful directors' uniform, for Tom.

Mr. Clifton was on hand at the Grant hotel when Tom pulled in with what was left from a little more than $200. Mr. Clifton, took Tom to the North American building, where a man standing by the elevator entrance in his shirt sleeves was introduced to Tom as Mr. Cavanaugh, "our agent."

Tom Smith was asked how much money he had. He pulled $137.58 from his pant's pocket. Mr. Clifton's face fell perceptibly. Then he took $127.58 and gave Tom $10.

"I'll meet you tomorrow," said Mr Clifton, "at 221 Robins street in Gary, Ind. We will rehearse our act there. You will have a lot of funny crossfire bits with me to do across the footlights."

Early next morning Tom caught a train for Gary and hired a cab to take him to 221 Robins street. Why not ride cabs, Fanchon and Marco were already hot after?

Finding Lost Street

The cab driver toured Gary at great length. He had never heard of Robins street. The only way a cab driver knows how to find an unknown street is to suddenly meet it. After some time it was discovered there was no Robins street in Gary. The cab driver had suspected as much.

Tom Smith came back to Chicago very broke. He searched frantically for Mr. Cavanaugh, "our agent," in the North American building. After some time Tom deducted that Mr. Cavanaugh had his office right in the corridor beside the elevator entrance or in his hat, and that Mr. Cavanaugh must be out to lunch for a couple of months.

Tom next rushed to the Grant hotel to look for Mr. Clifton. The piano-accordionist had checked out.

Crest-fallen, Tom came into the Variety office. "I thought I was a big city guy," he said bitterly. "But I let a fellow like that take my whole $127.58."

"That isn't a big stake for a racketeer," it was suggested to Tom.

"It all depends on how you look at it," retorted Tom. "In the sandwich-making game, for instance, you work for a long time before you can save $127.58. Of course, though, in the musical director game it wouldn't be so much."

"What are you going to do?" he was asked.

"I think," said Tom, "that I will go back to the sandwich making game, because the musical director game seems pretty uncertain.

"Is there much call," he inquired, "for a well-made Lovers' Delight in Chicago?"

Wide Open Exchange of Info by Fox and Keith Vaude Bookers

Keith's and Fox's booking offices are exchanging acts' salaries and intimate office secrets to an extent unheard of up to now in vaudeville.

Seemingly through either a strong bond of friendship or a business agreement, there is plenty of tipping off of inside stuff on both sides by the heads of the two booking offices, George Godfrey and Jack Loeb.

Acts and agents are loudly complaining about the system, particularly the quotation of salaries, claiming it is unfair.

Very often acts take large salary cuts to "show" themselves to the bookers, or go in for short money to break in. On other occasions they accept slices as a "favor" to their agent or the booking office. When standard acts with standard and generally known salaries go in for light coin, they trust it will not go on record.

Tipped

Here and there among salary quotations between Fox's and Loew's a "showing salary" is accidentally slipped in, with a result the other side is tipped and given a good reason to demand that the act work for less than it might have secured normally or without the low salary having been broadcast.

Release of acts by Fox and Keith's to help out is becoming a common occurrence. Seldom is a request from one turned down by the other. When the release is given the salary often goes with it.

The system is making it almost impossible for acts to increase their income when going from one circuit to another. In many other cases acts have been forced to accept from one office the equivalent of a "showing salary" paid by the other.

LUBIN FAVORS UNITS, BUT NO HOKEY-POKES

Loew Circuit has notified its agents that the circuit is amenable to units for bookings, providing the units are there in entertainment quality and boast more than the average hit and run flash.

J. H. Lubin, chief booker for Loew's, called the agents informally last week, telling them about the units. He stressed that the elongated shows must have something above the hit and run variety of tabs that have been submitted from time to time.

Lubin has looked over plenty of the submitted tabs but tossed most, claiming no spots for the tent hokey-pokes on the Loew Circuit.

Kahanne After Goodman As Keith's General Counsel

B. F. Kahanne, attached to the Keith legal department, will succeed Maurice Goodman, resigned, as general counsel for Keith's.

Kahanne is a hold-over from the Heiman-Orpheum group, having started in Chicago as counsel for the Orpheum Circuit.

In reporting Mr. Goodman's resignation in last week's Variety, a twist in the story made it say that in different Keith litigation, Goodman had had as associate counsel attorneys of the eminence of Max Steuer and Martin T. Littleton. It should have read that Goodman had been opposed in court by those attorneys among others in his successful Keith's actions.

The only associate counsel Mr. Goodman ever retained was Charles E. Hughes in the successful Keith appeal of the Max Hart case to the United State Supreme Court.

Goodman remains a director on the R-K-O board. His resignation goes into effect Sept. 15.

Vaudevillians Leap in To Help Out Stock Play

Saranac, Aug. 27.

Without rehearsal, Eddie Voss Bobby Hatz, Keith Lunberg and Paula Campbell, living here, answered the hurried call of Manager Casey when two actors of the Adirondack Players stock walked out.

"Mary Dugan" was the play in the tent theatre for three days without rehearsals.

Voss, as Inspector Hunt, was a standout. Hatz had three yeses and four noes to say, missing only one. Lunberg did a heavy thinking part, but his facial work was a classic. Miss Campbell went through her chorus girl role as if rehearsed many times.

Inaugural Event for NVA At Clubhouse Saturday

Eddie Cantor will be inducted as president of the N. V. A. in the ballroom of the club in west 46th street at midnight Saturday, Aug. 31. The other new officers, Judge Walter C. Kelly, first vice; Solly Ward, second vice; Arthur Ashley, third vice; Charles H. O'Donnell, fourth vice; Henry Chesterfield, secretary, and Pat Casey, treasurer, will also submit to club inaugural doings at the same time.

There will be no special fuss and feathers and it will be informal. A number of special invitations have been issued for outside guests but the whole affair will be an N. V. A. proposition.

Beginning at 11 will be dancing with music furnished by James McGrath's N. V. A. orchestra. The office of the president and supporting officers is for one year.

Lobby Teams Popular

Chicago, Aug. 27.

Lobby teams, either two-man or two-girl song and piano acts, have become a fixed part of B. & K. sound houses.

Many have as great popularity as the solo organists inside, or where there is no great organist the teams have easily made up for their absence.

The teams are spotted somewhere in the lobby, and entertain holdout crowds as well as those entering and leaving the theatre.

Gertie Vanderbilt's Return

Gertrude Vanderbilt is contemplating a return to vaude shortly in a new song cycle, with Bert Grant at the piano.

Miss Vanderbilt has been in retirement for three years.

JERRY CARGILL
PRODUCTIONS
Our Mr. Stanley Rayburn in charge of production casting. We placed most of the talent with John Murray Anderson's "Almanac" Revue, opening tonight.
Booked by Stanley Rayburn
Publix Bookings
JERRY CARGILL
1560 BROADWAY, NEW YORK.
TELEPHONE: BRYANT 0554-5

Jane Green Name as Act Come-on; Say Bus Show Troupe for K-E Houses

Los Angeles, Aug. 27.

An attempt to get vaude acts at low salaries by means of playing on the name of a well known vaudevillian was brought to light here last week when perpetrators of the scheme advertised in the daily papers for performers. The advertisement read as follows:

WANTED—Musical Comedy and Presentation People, all branches, for Jane Green's Original Hollywood Collegiate Night Club Revue, 2 years' work. This is America's largest motorized attraction playing best theaters in the West. Want 20 real musicians (male and female). Must hit the spots, double parade band, chorus line or specialties. Red hot blue singing and dancing soubrette. Twenty young, good-looking girls for chorus, young prima donna, strong hoofers, straight man that sings and leads numbers, real nut comedian for master of ceremonies, second comic, sister team, general business, bicycle acts, skating acts, musical acts, cart wheel acrobats, stilt walkers, etc.; also any good novelty act that can work in sensational parade. Want first class chef, cleaner and presser, and union crew that doubles band or stage. See director after 9.30 a. m. Friday 23rd, and Saturday 24th, Symphony Hall, 232 So. Hill. Bring music and photos for try-outs.

A Variety reporter called Miss Green at her home. When questioned, the songstress entered a vigorous denial that she was contemplating any such show and stated that she was in no way connected with the scheme.

Deciding that the ad was worth following up, the reporter appeared on the scene at the time appointed. The Symphony Hall was a dark, dirty building on lower Hill Street. Reporter was greeted by the casting director, who was assembling a group of chorus girls and acts, herding them into a nearby room for try-outs.

The reporter made application as a straight man and was told the straight men were already hired, but there might be an opportunity and he should see Hoxie Green.

Said Acting for Miss Green

When asked about the proposition, the casting director stated that Mr. Green was acting for Jane Green, the well known vaude headliner, and that they were producing a musical show to play the Klaw & Erlanger theatres. Show was to be called "Every Body's Happy." To clinch the proposition the reporter was shown a number of letters signed by Jane Green to "H. G.," which carry the dictation mark of JG/RR. Reporter waited to talk to Green, and after a couple of hours he emerged from the try-out room.

Green explained that the performer's room and board would be paid and that they were to travel in large busses which Miss Green would furnish, hence his salary as a straight man must be heavily cut. Reporter countered by stating that his Orpheum salary was $200. This resulted in Green insisting that the reporter must come down, and $100 was much too much. After much haggling, the reporter decided to let him set the salary. This Green declined to do, saying it must come from the performer. Negotiations closed by Green telling the reporter to come back the first of the week.

Jane Green

But the reporter then talked to the director who was not the casting director previously mentioned. This man, when cornered on the Jane Green angle, claimed there were two Jane Greens who had been featured in Orpheum houses. Local Keith execs have only heard of one Jane Green.

Again to Miss Green, who went into details by saying that not only did she have no connection with the affair, but that she had questioned her only two relatives on the Coast, her brothers, Richard and Freddie, who both denied having heard of the proposition.

Local representatives of Klaw & Erlanger stated that they had never heard of the show and that as far as they knew there was no such troupe coming into their houses.

DOCTORS ON TRIAL

Los Angeles, Aug. 27.

Doctors P. S. Traxler and R. S. Lanterman went on trial here Monday for second degree murder in connection with the death of Delphine Walsh, Fanchon & Marco dancer.

The girl died last May after an alleged illegal operation.

Kelly Sketch as Short

Los Angeles, Aug. 27.

"Finders Keepers," George Kelly vaude sketch, will be Bryan Foy's first talking short since his return here.

Charles Evans' Film

Charles E. Evans is in Fox's "New Orleans Frolic."

Minstrel is now 72 and holds a record of contributing 60 of these years to the stage. is crowning triumph was when he produced and starred in "A Parlor Match," unquestionably the greatest comedy success of the 90's. It was for this play that Anna Held was brought from France by Evans.

He also appeared with George Arliss in "Disraeli."

Dr. Sherman, N. V. A.

Dr. M. Mortimer Sherman, for 12 years chief alienist for Kings, Queens and Richmond boroughs of the City of New York and for years prominent in surgical and medical work in the state, has been appointed chief physician of the N. V. A. club. He assumes the post made vacant by the recent death of Dr. Stern.

Dr. Sherman is a brother of Harry Sherman, the Publix labor arbiter, and Mabel Sherman, vaude producer.

Pan's Trial Sept. 23

Los Angeles, Aug. 27.

Alexander Pantages pleaded not guilty to the statutory charge preferred against him by Eunice Pringle, dancer, Aug. 22. He was ordered to appear for trial Sept. 23.

Several new witnesses have been brought into the case, according to District Attorney Fitts, who has taken their depositions. Fitts refuses to reveal names or the nature of the testimony. Four Pantages employees turned state's witnesses last week, Roy Keene, William Jobelman, Mickey O'Neill and Tillie Russon.

Mrs. Pan's Denial

Los Angeles, Aug. 27.

Mrs. Lois Pantages has entered a general denial to charges brought in the $398,000 damage suit filed against her by the wife and children of Joe Rukumoto, said to have died from injuries in an auto accident with Mrs. Pantages.

In her answer Mrs. Pantages denies the accident was the result of her careless driving, and asserts that Rokumoto was at fault. Mrs. Pantages will be tried Sept. 3.

Radio in War

Chicago, Aug. 27.

Special correspondence to the Chicago Tribune reports that Russia and China are waging a "radio war," which is the first time that radio has been used to any extent in hostilities between nations.

Chinese station is broadcasting reports of alleged Russian atrocities. Both stations announcing in Chinese, Russian and English.

OPENING DATE CONFUSION

Late decision of indies to follow lead of circuit houses on the Wednesday and Saturday changes has had bookers and acts up a tree the past couple of weeks.

A number of acts were affected by the switch of opening dates, with several not being able to adjust matters and losing a half week's work on account of the freak change.

Cohan-Watson Split

Cohan and Watson, from burlesque and recently in vaude, have split as a team after a partnership of over 10 years.

Watson goes into Lew Cantor's legit "Mendel, Inc.," while Cohan has formed a new vaude alliance with Harry Young.

Aileen's Legal Name

Chicago, Aug. 27.

Maude Elsie Muggeridge, otherwise Aileen Stanley, has been granted permission by the Circuit Court to adopt her stage name as her legal one.

DOUG LEAVITT
of LEAVITT and LOCKWOOD
In "Hit-Bits of 1929"

With Ted Eddy and Band, the Seven Hayden Gloria Girls, Babs Day and Gattison Jones and Elsie Elliott. Opening R-K-O route, week August 31.

Proctor's 86th Street and K-A, Flushing, L. I.

Direction CHAS. H. ALLEN

Bierbauer Turns Field Work Down; Loses Houses

Charlie Bierbauer, head of Keith's "fifth floor" booking department, is burning up over the bodily lifting of eight New York Keith houses off the Family Dept. books by George Godfrey and their return to the "sixth floor" section. The eight were turned over to Bierbauer some months ago. Godfrey explained the change was made for no particular reason other than it is believed they belong on the "sixth."

Monday when Bierbauer was informed the "fifth floor" book would look better with more theatres in it, he was ordered to go on the road for scout duty.

Bierbauer is said to have turned the road proposition down.

The eight returning to the "sixth floor" are Regent, Royal, Tilyou, 125th St., Greenpoint, Bushwick, Hamilton and Richmond Hill. Mark Murphy and Frank Sullivan, the booker and assistant, go with them. On the "sixth floor" side they will be supervised by Godfrey, who is lending his personal attention to everything on that side of the railing, besides personally booking the Orpheum circuit, the Palace, New York, and handling the detail work that goes with his job as head of the booking office.

"Half-Marriage" Publicity

Boston, Aug. 27.

Gordon Carter and Gladys Holt of Ken Murray's Revue landed full columns in the Boston dailies as the result of an attempt at City Hall to obtain a mariage license for a "half marriage."

It turned out to be a request for a legal marriage, but with a prenuptial contract as to the details of separation if their agreements were broken to the other. They were referred to a clergyman.

STABBED ORPHEUM USHER

Des Moines, Aug. 27.

An 18-year-old Negro is held here on charges of assault with intent to commit murder, following a stabbing affray at the Orpheum.

The victim, Lloyd Bingaman, 20, usher, is suffering from stab wounds in the abdomen, cuts and bruises on the face and a possible fracture of the nose and loss of several teeth.

Bingaman was attempting to evict the Negro, who had sneaked in through an exit, when the trouble started. A nail file was the stabbing weapon used.

Miss Harmon Show's Lead

Josephine Harmon, vaude single singer, has been placed by Charles Morrison as the lead for the Earl Carroll road show of "Fioretta," his last season's musical at the Carroll, New York.

Miss Harmon contract is for $650. weekly.

Karyl Norman in Australia

Los Angeles, Aug. 27.

Karyl Norman sails for Australia this Thursday (Aug. 29) on business and pleasure.

If Norman plays any vaude, the booking will be done there.

Spingold, Danforth, Powell, Crowl Out in Chi R-K-O Agents' Cleanout

Chicago, Aug. 27.

A cleanout of agents, preparatory to start of the new season, occurred in the R-K-O Western offices after Ben Piazza, general western booking manager, had held a meeting of agents, in which they were given an opportunity to speak for themselves.

Those suspended for an indefinite period are Harry Spingold, Harry Danforth and Tom Powell. At the same time Charles Crowl tendered his resignation.

Harry Spingold is rated a pioneer agent in Chicago, one of the oldest in the city. For the past few years he has not been active with acts, having aligned himself with outside activities such as radio booking and a school of acting.

Crowl, another oldtimer, has not been active lately and had practically no acts.

Regarding the agents let out, Piazza's only statement was that after a six months' trial they had not delivered one new act and had failed to benefit the office in any way. Inasmuch as they were occupying valuable space and interfering with other agents and bookers, the negligible income they were deriving made them better off released, he said.

In one or possibly more instances, such as the Danforth case, there had been a controversy with an act or an infraction of R-K-O rules to incite the dismissal.

WIFE HAS THE IDEA

A vaude agent, after a battle with the wife and a doorslam as he tried to steal home, advised the missus that he's going to ask for a waiver on her.

She doesn't understand baseball, but has selected a lawyer.

The Original M. C.

Henry Clive, of distinction in several fields, is in New York on a visit. Clive came on from Hollywood. Out there they spell his name in all caps, also in artistic circles everywhere.

Among Henry's old vaudeville pals he immediately hobnobbed with in the heart of the world was James J. Morton, known and billed as "The Boy Comic," but entitled to as much fame through having been the first master of ceremonies on the more modern American stage.

Henry was once a vaudevillian with s. a., though, in those days the s. a. thing was called personality. Clive was a magical monologist, while James J. was a single talker, who did it so well any number of others in the show business are still aping him.

Clive is going back to the sun-plugging land. James J. may continue to stick around New York if some thoughtful talker producer doesn't grab him for what he knows.

Brown Not Resigning

Hiram S. Brown has not resigned and has no intention of resigning as president of Radio-Keith-Orpheum, this on Mr. Brown's personal statement.

A report to the above effect has spread about for a week or more, emanating from nowhere in particular.

One version had it Brown's resignation is held by David Sarnoff, bringing forth another denial.

Dainty Marie's Breakdown

Dainty Marie is at Hillside Hospital, Jamaica, L. I., suffering a breakdown.

She courageously went on at Keith's Flushing Friday night with a temperature of 103, against the advice of a physician and Mgr. Ed Lenihan.

Collapse immediately after caused her removal to the hospital.

Store's Circus Ballyhoo

Los Angeles, Aug. 27.

Complete outdoor circus will be staged by Roy McCray for Silverwood's Clothing Company at the opening of a new store on Wilshire boulevard, Sept. 14. Program calls for 25 outdoor acts with a total of about 300 people, eight side shows and three rides.

Total cost at present for the one day is estimated at $5,000. Show will be run in a vacant lot adjacent to the store.

RIVERSIDE'S 2-A-DAY

When the Keith office reopens the Riverside, Sept. 7, the headliners will be the Ken Murray unit, now at the Palace, and Molly Picon, who debutted in vaude earlier in the season.

Two shows daily will be played with three on Sunday, the additional Sunday performance starting about 5:30.

Louis Arado returns as manager.

Special for Albee

Fred Smith, special exploitation with Radio Pictures, has been assigned to handle exploitation for the Albee, Brooklyn.

He will be with that theatre exclusively.

Schlanger Agenting

Nat Schlanger, assistant to Bill Delaney, Keith's Family Time booker, is leaving to go with a Keith agency.

Booker-Encouraged Revue Canceled by Booker

"Jungle to Jazz," colored revue produced by Harris and Radcliffe with the encouragement from Keith's booking office, was cancelled last week after the Regent, New York. Bad reports.

Harris and Radcliffe, themselves under contract to Keith's as an act, are not in "Jungle to Jazz," but lent their names to it as producers.

The "Jungle" act's short career also involved the Fox booking office and an advancement from the latter of $300 for scenery.

"Jungle" was booked for one day in Newark by Keith's when the Norman Thomas Quintet was pulled on Thursday to open in Minneapolis Saturday, also looked for by Keith's to fill in for the Thomas turn at the 86th Street and another New York house the week following.

"Jungle" previously had been booked for the following week by Fox. In order to arrange for its release, George Godfrey agreed to pay Jack Loeb the $300 Fox had advanced.

Ensuing reports on "Jungle" in Newark were so unfavorable the 86th Street date was changed to the Regent. Following the Regent no more time was available from Keith's.

The account was that the bookers encouraged the production and then later advised against it.

Warners' Musical Shorts

Warners will produce in their eastern studios shortly a series of one-reel musical revue shorts.

Harold Keating, now with John Murray Anderson's "Almanac," will officiate as m. c. in each short.

A Vitaphone orchestra to play for the musicals has been organized, under the direction of Harold Levy.

PAJAMA SQUAD AS ACT

A vaudeville engagement is reported made for the five young men constituting the New York Daily News' pajama staff. The quintette has furnished the News with shots of their escapades in such places as the Savoy Plaza and other high-brow places.

It is reported they will play Loew time.

Berger-Rosen Wedding

Milton Berger, one of the Berger clan of Chicago Keith agents and bookers, is in New York this week to marry Dorothy Rosen, secretary to M. S. Bentham. Wedding will be held today (Wednesday). The Bergers will live in Chicago.

Max Richards, Willie Berger and Bill Jacobs are in New York for the wedding.

Despite Protests by Keith House Mgrs., More Time Given Marcus Tabs

Keith's is extending the bookings of the Marcus Show, tabloid, over protests of its own house managers. Marcus is still dealing direct with the booking office, as in the past, serving as his own agent.

The original booking of the Marcus tab was made some time ago, with the troupe secured for the Jefferson theatre as possible opposition for the burlesque on 14th street over the summer. A second Marcus tab was brought in from the road to play other New York Keith houses as a unit. The bookings were handled direct by George Godfrey.

Several of Keith's New York managers, for whose houses the tabs were booked, entered protests after seeing the Marcus shows in advance.

As the Marcus bookings were contracted for there was no apparent out for Keith's. The managers played the tabs between squawks.

Marcus has now received further routes from Keith's, in and out of New York.

LEVEY'S CHI OFFICE BARE

Sacco, Third Manager in Year, Leaves Agency

Chicago, Aug. 27.

Local Bert Levey office is again left in an uncertain position with the resignation of Tommy Sacco as manager. Sacco, third Levey manager here in the past year, sent in his notice three weeks ago. Sacco has aligned himself with another outfit.

During the last 12 months the Levey office has just been a name in town, since Emory Ettleson left it. Before Sacco, Alex Swidler was in charge, remaining a few months.

Loew's Takes Canal

Loew's Commodore on lower East Side, New York, will scrap its current vaude policy Sept. 9 for sound pictures.

Loew's is taking over the Canal from Mayer & Schneider Sept. 2, for vaudfilm, five acts on split week.

RKO Goes on All Orpheum Houses After Labor Day

Los Angeles, Aug. 27.

After Labor Day all Orpheum houses on the coast will be known as RKO Orpheum. This title will be put on all the Pantages houses taken over by the Keith organization. Local Hillstreet will be named Radio. Change takes effect when Macklin Megley begins staging presentations there next month. These presentations, consisting of a stage band and four acts, will play here and at the Golden Gate, San Francisco. Megley is also expected to produce units for the circuit here.

Cliff Work, appointed assistant to Frank Vincent, remains in Frisco until the present Pantages house assumes the Orpheum name. He will then make his headquarters at the Orpheum here. George Bole, assistant to Work, has been appointed the latter's successor as manager of the Golden Gate.

Grant Pemberton, now operating the Pantages, Salt Lake City, will continue in the same post under the new regime. Whether the balance of the Pantages managers will be retained or replaced is not known.

R-K-O Western Time Starts Season With Best Conditions in Six Years

Chicago, Aug. 27.

Checkup of houses to be booked out of the R-K-O Western office this season shows that the Orpheum Junior and Assn. time is in better condition than in the past six years.

Booking of the entire Orpheum Junior time out of Chicago has been set. Ben Piazza, general western booking manager, has lined up a coast-to-coast tour for what will be known as "Tourist" units.

In Assn. time will be Butterfield, Great States, and probably the Libson houses. Complete circuit booking of the Junior Orpheum was made possible when the eastern Keith office relinquished booking of South Bend and Rockford to Chicago.

When the season gets into full swing the western office in all probability will be booking three houses in Detroit—Uptown, Hollywood and Oriental. The Libson houses to be booked are in Dayton, Cincinnati and Grand Rapids.

Others on the R-K-O Western books are as follows:

Riverside, Milwaukee.
Palace, South Bend, Ind.
Orpheum, Sioux City, Ia.
Orpheum, Champaign, Ill.
Orpheum, Springfield, Ill.
Grand, Evansville, Ind.
Capitol, Davenport, Ia.
Orpheum, Madison, Wis.
Palace, Rockford, Ill.
Belmont, Chicago.
Englewood, Chicago.
Grand Opera, St. Louis.
Princess, Nashville.
Lyric, Indianapolis.
Loew's, London, Ont.
Capitol, Windsor, Can.
Iowa, Cedar Rapids, Ia.
Colonel Drake, Oil City, Pa.
Stuart, Lincoln, Neb.
Novelty, Topeka, Kan.
Orpheum, Wichita, Kan.
Lincoln, Decatur, Ill.
Fisher, Danville, Ill.
Orpheum, Des Moines.
Capitol, Jackson, Mich.
State, Kalamazoo, Mich.
Strand, Lansing, Mich.
State, Pontiac, Mich.
Temple, Saginaw, Mich.
Bijou, Battle Creek, Mich.
Palace, Flint, Mich.
Michigan, Ann Arbor, Mich.
Parthenon, Hammond, Ind.
Venetian, Racine, Wis.
Kenosha, Kenosha, Wis.
Sheboygan, Sheboygan, Wis.
Arcada, St. Charles, Ill.
El Tovar, Crystal Lake, Ill.
Ringling, Baraboo, Wis.
New Emboyd, Ft. Wayne, Ind.
Indiana, Terra Haute, Ind.
Lincoln Dixie, Chicago Heights, Ill.
Harvey, Harvey, Ill.
Capitol, Marshalltown, Ia.
Geneva, Lake Geneva, Wis.
Sprague, Elkhorn, Wis.
Plaza, Chicago.
Wabash, Chicago.
Centennial, Warsaw, Ind.
Wysor Grand, Muncie, Ind.
Rialto, Joliet, Ill.
Majestic, Kankakee, Ill.
Palace, Peoria, Ill.
Majestic, La Salle, Ill.
Genesee, Waukegan, Ill.

Expectations

Within a short time the St. Louis, St. Louis, will go into a 10-act policy, due to the size of the house and its drawing neighborhood.

Among the changes looked for is that the State-Lake will have three of its six or seven acts booked in Chicago. The local office is so familiar with the situation here that if given that leeway for the Keith's circuit's ace pop-price Chicago stand, it will be able to turn out a bill with real drawing power.

Houses booked out of Chicago will be supplied with publicity and exploitation on a scale never before attempted from the newly created central publicity bureau headed by Jack Hess. In the short time he has devoted to the Chicago houses, Hess has put over a modern picture house style of exploitation that has shown its effect in box office receipts.

The R-K-O Western office as it stands ready to start the new season is far removed from the petered-out mess left by the Heiman-Kahl regime. It is prepared for one of the best periods in its existence.

Bart Grady Let Out

Boston, Aug. 27.

Bart Grady, associated for more than 30 years with the local Keith's interests, has been replaced as manager of the Keith Memorial by R. V. Connors, transferred from Denver to take over the house under the change in policy from straight vaudeville to grind with feature pictures.

Steve Fitzgibbons, formerly assistant to Grady when the latter managed the Keith-Albee, seems slated to remain as manager of the Keith-Albee.

Grady is said ot be off the R-K-O circuit.

His removal was a complete surprise, as Grady was supposed to be in line for the Keith-Albee where an attempt is to be made to strengthen the vaudeville. Grady came up from a piano player to conductor, to house manager, under B. F. and Paul Keith and R. G. Larsen.

No Interstate Vaude With "Cock Eyed World"

Dallas, Aug. 27.

Fox's "Cock Eyed World" will start over the Interstate circuit at Ft. Worth, Sept. 15, playing a full week in each Interstate city. Only a Fox Movietone News and a comic short will be on the program otherwise, the feature running 115 minutes.

This will dispense with all vaude on the time, one week each in the towns, unless the Fox talker should be held over for two weeks anywhere along the route.

It's the first time the Interstate will have played a show without a vaude act on it.

STAGE SHOW AT HIP

A new stage show is being framed by the Keith offices for the New York Hippodrome.

While vaude isn't expected to be shot back into the 6th avenue playhouse, an animated stage show will be launched in addition to the features.

The Hip is close enough to Loew's State to classify the latter as opposition.

Loew's Takes Eline Unit

Grace and Mary Eline unit, first all-girl show ever routed by Loew's, has been booked for route.

ENNIS and JACK HYLTON

Say "Au Revoir" and wish to thank their many American friends for their wonderful hospitality.

We regret, owing to our stay being so short, we could not accept all the invitations extended to us, or call on the many people we desired to.

Look us up when in London.

SI WILLS

Hereafter Will Be Known Professionally as

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Just Finished Making Three Talking Pictures for

HARRY DELMAR

To Be Released Through PATHE

Personal Representative, NICK COPELAND

Properly Exploited

"Mercedes"

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The Greatest Attractions In Vaudeville

And Can Prove It

FRANKENBERG'S JUVENILES

En Route Butterfield Circuit

Direction GUY PERKINS

William Bence

And Company

Featuring HELEN McCLAIN

Phil Erickson at the Accordion

NOW PLAYING PANTAGES CIRCUIT

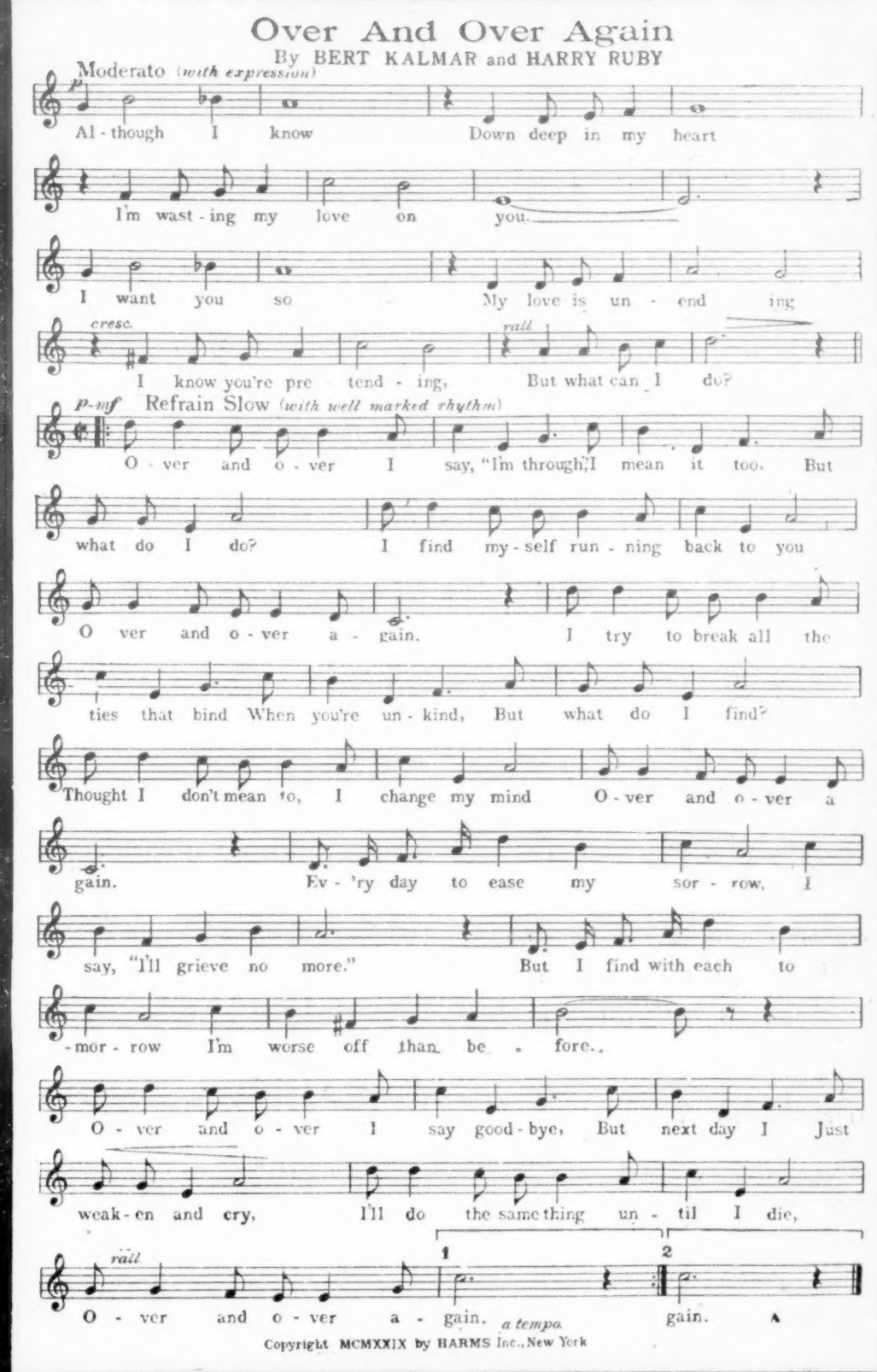
STAN KAVANAGH

Making Bigger and Better Laughs THIS WEEK, PALACE, CHICAGO, NEXT TO CLOSING

Finishing R-K-O Tour Week Sept. 21

THE NEW BALLAD SENSATION

OVER AND OVER AGAIN



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BY JAMES F HANLEY & ANDREW STERLING

GETTING BIGGER AND BIGGER ALL THE TIME

MORE POPULAR THAN EVER

I KISS YOUR HAND, MADAME

THE INTERNATIONAL SONG HIT

JUST RELEASED - A GREAT COMEDY SONG - LOADS OF EXTRA COMEDY CHORUSES

WHEN NICCOLO PLAYS THE PICCOLO

BY HARRY WOODS

HARMS, INC. 62 W. 45TH ST., NEW YORK CITY WILL ROCKWELL PROF. MGR.

40 Fox Met Houses Vaude-Booked In Fox's Own Booking Offices

A move to bring all Fox theatre stage bookings under the supervision of Joe Leo and banishing all independent booking connections, was consummated Monday when Joe Leo took 17 of the 21 Fox Metropolitan theatres from the independent bookers and placed them with Jack Allen.

Allen will have full charge of the vaude bookings and act in conjunction with the Fox main booking office. The remaining four theatres are booked from Jack Loeb's Fox office and will continue so.

The booking of the 17 houses will be dovetailed into the other 19 theatres, including the Metropolitan 4, which Loeb books, making a total of 36 Fox vaude houses under Wm. Brand's general management in Joe Leo's division to be played consecutively on a Fox route.

Because of the present uncertainty of Fox's split or full weeks the total weeks in playing this time is now unknown.

Of the 36 theatres, 10, mostly the old Poli's in New England, operate continuously full week, the remainder on an alternate policy, according to the feature films. When the "Desert Song" played the Fox houses three weeks ago, all split week houses in New York and vicinity changed to a full week for the picture.

The 17 Fox Metropolitan theatres, shifted to Allen, are the Alhambra and Congress, Brooklyn; Lindbrook, Lindbrook, N. J.; Cove, Glen Cove, L. I.; Tivoli and Fulton, Jersey City; Sunnyside, Queens, L. I.; Rivoli, Hempstead, L. I.; Pascack, Westwood, N. J.; Empire, Rahway, N. J.; Broadway, Nyack, N. Y.; Plaza, Englewood, N. J.; Palace, Bergenfield, N. J.; Dumont, Dumont, N. J.; Mezero, Greenpoint, L. I.; Steinway, Astoria, L. I., and the Playhouse, Great Neck, L. I.

The four metropolitans which the Loeb office is booking are Park Plaza, Bronx; Republic and Walker, Brooklyn, and Capitol, Portchester, N. Y.

This list does not include any of the Schine circuit up-state New York. That circuit of 30 theatres will be taken over shortly by Fox with 10 slated to operate as vaudfilm split weeks.

More Going Over

The remaining 19 are either playing a straight film or all sound policy or are in the process of being taken over completely by Fox.

Within the next half year the office of the Metropolitan Theatres has signified its intention of converting these into vaudfilm, the conversion to slowly occur.

Jack Allen formerly booked the major portion of the Met circuit from the Fally Markus office. Saturday he left Markus and Monday quartered in the Loeb office at 130 West 46th street. This Fox booking office will shortly be moved to larger quarters, probably in the Loew State building.

By Jan. 1 the entire booking office will move to the new Fox building, adjoining the old one at 55th street and 10th avenue.

Jack Lewis, former Chicago independent, is back in New York.

GEORGIA INGRAM
of
Snow-Columbus and Ingram
Now at Loew's State, New York.
Direction HENRY WEISS
JENIE JACOBS OFFICE

COAST-TO-COAST TOUR OF 16 WKS. BY R-K-O WEST

Chicago, Aug. 27.

The coast-to-coast tour on which Ben Piazza, booking manager of R-K-O western offices, has been working is about to materialize.

Piazza is reported having effected a deal to book a five-act road show from Chicago to New Orleans, into the Saenger theatre territory; then through Texas, with permission of Interstate; across Utah and Arizona into Washington and Oregon, and then into Canada. From Canada into Montana, the Dakotas, Minnesota, Wisconsin, and back to Chicago.

Five-act units for this tour would cost from $1,200 to $1,400 per week. They will be booked from May until October on summer tourist tickets, and from then on what is called A. Y. T. (All Year Tourists).

It is figured on contracting the acts for 16 weeks, to be played in 18, and the units will be used as a feeding supply for the R-K-O-Pantages houses that can't afford, and are not suited to bigger vaudeville.

Piazza's plan also keeps the acts away from the immediate western coast, which has been the big hole in all other western vaudeville coast tours.

The territory probably will be covered by three road men. Where possible, Piazza will make deals to go into towns with tie-ups of vaudeville and pictures.

Where a town is needed, and proves itself, a financial deal might be made.

Canadians Working Old Panama Racket to Get Girls Over Border

Canadian coaxers, claiming to represent Canadian vaude houses and cabarets, are around New York again, working overtime to snare and strand performers, mostly girls, with heavy sugar promises, and leaving them on the lot after getting them across the border, if they don't follow instructions.

The most recent stranding was that of Carroll Ruth and Dorothy O'Day, cabaret entertainers, booked for Canadian dates by Franklyn Graham Agency, located in the Strand Building, New York. The girls were set as a team before leaving New York and promised six weeks at a salary of $100 a week by a chap who had been making the rounds of New York casting agencies and representing himself as a representative of E. L. Haines, of 12 Major street, Montreal.

The girls signed contracts, and upon arrival found nothing for them in the shape of vaude dates in Canada. They were given choice of doubling as a ballyhoo for street carnival and shills for rum joints or else. The girls closed when friends forwarded sufficient coin to bring them back. They claim there are a number of other girls imported from the States under similar snare trying to fight their way back after being taken over on similar promises.

The Canadians have been around New York for the past couple of months or so offering $50 head tax for any girls interested or persuaded by agents to make the trip. Reputable agents tossed them off after the glib boys had been unable to convince on the legitimacy of their propositions, but they found plenty of money hungry agents who supplied the girls, took the coin and asked no questions.

Graham claims that he booked the stranded girls in good faith, but admitted he had never had previous dealing with either Haines of his reputed agent.

Looks like some of the oversmart boys in Canada are trying to work the Panama racket on guileless American girl entertainers by bringing them across the border on extravagant promises and then giving them the preference of getting back the best way they can or else.

2 New Full Weeks

Comerford's two in Wilkes-Barre and Scranton, booked in New York by Amalgamated, become full week stands next week after lengthy careers as splits.

They play five and six acts with films.

Delaney has added Irwin Zeltman, formerly with United Artists, to the Loew publicity.

Marcus Loew BOOKING AGENCY
General Executive Offices
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BRYANT 7800 NEW YORK CITY
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GENERAL MANAGER
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600 WOODS THEATRE B'LD'G
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NEW YORK CITY

Leight's Stock Burlesque Co. of 20 Given 24 Hours to Leave Uniontown

Pittsburgh, Aug. 27.

Billy Leight and his troupe of 20 stock burlesque players came to the West End theatre, Uniontown, about three weeks ago for the season. The Dixie, to have been a Mutual stand, burned to the ground about a month ago and Billy figured Uniontown was a ripe spot for burlesque as is.

Last week the Leight troupe left town under the kind auspices of the city fathers, who deemed Billy's "Girlesk Revue" a trifle too esky.

The official charge was presenting an immoral production. County Detective Downing, accompanied by a staff of assistants, bought a few seats at the West End theatre the other night, saw the first half of the show and then went backstage and served warrants on each member of the company. The performance was allowed to continue, but customers complained the last half was too tame.

The company was arraigned before Alderman R. V. Wright after the performance and forced to give bail. Bond of $1,000 was set for each of three men and a like amount for the remainder of the troupe, including 12 girls. At a hearing the following afternoon, Alderman Wright told Leight that all would be forgiven if he blew town bag and baggage within 24 hours.

Irving Pl.'s Own Comics To Bolster Mutual Shows

Charles (Bimbo) Davis and Sam Lewis went in as featured comics with stock at Irving Place, New York, last week, to remain two weeks prior to opening of Mutual season, when Richy "Shorty" McAllister and Johnny Webber supplant as chief funsters of the house brigade, which will appear in conjunction with the wheel shows.

BURLESQUE CASTS

Cy Young replaced Ed Macklin as straight with "Girls In Blue" in Washington.

Billy (Bumps) Mack and Evelyn Myers for Minsky's stock at the Apollo, Harlem, New York.

Tom Briskey, straight, stock at Irving Place, New York.

Matt Mannix, musical director at the Gayety (Mutual), Washingtono, D. C.

PERFORMERS IN SMASHUP

Milwaukee, Aug. 27.

Bobby White and Thelma Hana, members of chorus at Gayety, Mutual, were injured in automobile accident Aug. 21. Miss White was cut about neck and ears, while Miss Hana suffered fractured right wrist. William Mitchell, Chicago attorney, also occupant of machine, had several ribs fractured.

Accident caused by Melvin Wright, driver of car, running into taxi cab.

MARRIAGES

Harry I. Wasserman, field manager of New England Theatres, and Sally Zoloty, two years his secretary, at Boston. Couple on honeymoon.

Bobby Mellon, Remick's western sales manager, to Patricia Kahn (non-pro), Aug. 18, in Chicago.

William Shilling to Gladys De Moya, Aug. 22, in New York. Groom is a vaude agent and bride former assistant to Arthur Fisher, vaude booker.

Helen Ann Hughes, actress, to Harold Clark Buell (non-pro.), San Francisco, last week in Seattle.

Hughie Barrett to Jean Patricia Ahern in St. Louis, Aug. 18. Groom is orchestra leader.

Reginald Barker to Nona C. Geiger, non-pro., Aug. 25, Riverside, Cal.

Richard ("Skeets") Gallagher to Pauline Mason, Aug. 18, Agua Caliente, Mexico.

Gladys Walton to Clifford R. Parliaman, non-pro., Aug. 22, in New York.

Dorothy Holmes, actress, to Kenneth Kelly, non-pro, secretly last April. Bride leading woman National Players (stock), Chicago.

Gladys Granzow, dancer in "A Night in Venice," and Charles Edward Masencup, non-pro, will be married Oct. 3.

Stock Troupe's Peep-Hole Guessing Contest on Coast

Los Angeles, Aug. 27.

There's a chorus girl guessing contest on at the Burbank theatre (stock-burlesque).

At each show curtain goes up on a perforated drop through which various parts of the gals' person appears. Each aperture is numbered. On the side of the stage is a complete list of the femmes' names. Strips of paper are distributed through the audience with numbers corresponding to numbers on the drop. Boys out front are told to fill in the number with the name of the girl he thinks is behind the cut out. Girl with highest number of correct guesses for the five weeks of the contest gets a gold wrist watch.

One gal tipped her collegiate boy friends and he brought his fraternity.

Sidney J. Euson Dies

Chicago, Aug. 27.

Sidney J. Euson, 70, manager of Euson's Burlesque theatre here 20 years ago, died yesterday of cardia asthma.

He has been a Christian Science practitioner in recent years.

Callahan-Bernstein's 3

Lillian Lee, prima, is a last-minute addition to cast of "Sliding Billy Watson's Big Show" for Mutual. Although Watson is reputed owner of the opera, Callahan and Bernstein are the real bag holders on the production. The Watson show gives Callahan and Bernstein a trio of Mutuals, the others being "Girls in Blue" and "Hindu Belles."

READING REPLACES TRENTON

Orpheum, Reading, Pa., replaces the Trent, Trenton, N. J., on Route No. 1 on the Mutual wheel. Shows will play the Orpheum Fridays and Saturdays with legit road shows when available as early week policy.

With Mutuals out the Trenton house may go stock burlesque Sept. 2.

WOLFE-NOEL SPLIT

Burlesque team of Wolfe and Noel will split shortly, through Bryan Wolfe's decision to quit show business for commercial pursuits. Norma Noel (Mrs. Wolfe) will continue in burlesque as featured soub with stock at Star and Garter, Chicago, opening Sept. 1.

Young at Gary

George Young is set as manager at Gary, Ind., which reopens Sept. 2 with Mutual shows. Denny Creedon has also been assigned by Mutual as treasurer for same house.

ILL AND INJURED

Vira Rial (Nat C. Haines Co.) did not work at State-Lake last week because of illness. Act laid off for the week.

Will Biggie, formerly of Morris office, Chicago, back in Deaconess hospital with heavy cold. He recently recovered from an infected foot.

Clarence Dore, Chicago News reporter, in hospital, Plymouth, England, recovering from injuries received on deck of freighter McKeesport at sea.

Marcella Hardie, 20, vaude, slightly injured in auto crash near Elmore, O., last week.

Phil Coscia of the Yates office is at Polyclinic hospital, New York, for throat operation.

Vera Walton, who lost her voice by laryngitis, has recovered.

BIRTHS

Mr. and Mrs. Jack Joyce, son, Aug. 23, Hollywood, Cal. Father now a Los Angeles booking agent.

Mr. and Mrs. Lew Mosley, Aug. 21, in New York, son. Father is the Keith agent.

CLARA HOWARD
Hamilton, New York, Now
Direction JACK CURTIS

EMDE R-K-O DIV. MGR. WESTCHESTER-NEWARK

Newark, N. J., Aug. 27.

E. R. Emde, for 17 years with F. F. Proctor, is the single house manager of either Keith's or Proctor's to be appointed a divisional Keith manager by Joe Plunkett.

Emde will have charge of the Keith and Proctor houses in Westchester County (White Plains, New Rochelle, Mt. Vernon and Yonkers), N. Y., and in this city.

In 12 contests on the Keith circuit for business getting ideas, Emde has won 11. His exploitation methods for the Proctor houses here in this city have been unusually successful and generally inexpensive.

Richard Brown becomes house manager of the Keith's Newark.

Burlesque

Weeks Sept. 2-9

Bare Facts—Empire, Toledo; 9, Grand, Akron.

Best Show In Town—Gayety, Buffalo; 9, Victoria, Rochester.

Big Revue—Victoria, Rochester; 9, Temple, Syracuse.

Bohemians—Lyric, Dayton; 9, Empress, Cincinnati.

Bowery Burlesquers—Empire, Newark; 9, H. & S. Apollo, N. Y.

Broadway Scandals—Gayety, Baltimore; 9, Gayety, Washington.

Burlesque Revue—Gayety, Boston; 9, State, Springfield.

Cracker Jacks—Haymarket, Chicago; 9, Empress, Chicago.

Dainty Dolls—Lyceum, Columbus; 9, Lyric, Dayton.

Dimpled Darlings—Empire, Albany; 9-11, Wedgeway; 12-14, Schenectady.

Flapper Follies—Gayety, Brooklyn; 9, Casino, Boston.

French Models—Garrick, St. Louis; 9, Gayety, Kansas City.

Frivolities—Empress, Chicago; 9, Gary, Gary.

Get Hot—Grand, Akron; 9, Columbia, Cleveland.

Ginger Girls—Hudson, Union City; 9, Gayety, Brooklyn.

Girls From the Follies—Modern, Providence; 9, Gayety, Scranton.

Girls From Happyland—Columbia, N. Y. C.; 9, Empire, Albany.

Girls In Blue—Academy, Pittsburgh; 9, Lyceum, Columbus.

Hello Paree—Gayety, Washington; 9, Academy, Pittsburgh.

High Flyers—Howard, Boston; 9, Modern, Providence.

Hindu Belles—Lyceum, St. Paul; 9, Gayety, Milwaukee.

Jazztime Revue—Fox, Jamaica, N. Y.; 9, Irving Place, N. Y. C.

Kuddling Kuties—Casino, Philadelphia; 9, Gayety, Baltimore.

Laffin' Thru—Gary, Gary; 9, Blackstone, South Bend.

Lid Lifters—Blackstone, South Bend; 9, Majestic, Fort Wayne.

Merry Whirl—Gayety, Louisville; 9, Mutual, Indianapolis.

Mischief Makers—Gayety, Kansas City; 9, Moon, Omaha.

Moonlight Maids—Majestic, Fort Wayne; 9, Palace, Detroit.

Moulin Rouge—State, Springfield; 9, Grand, Hartford.

Naughty Nifties—H. & S. Apollo, N. Y. C.; 9, Orpheum, Paterson.

Night Club Girls—Casino, Boston; 9, Casino, Philadelphia.

Night Life In Paris—Empress, Cincinnati; 9, Gayety, Louisville.

Oriental Girls—2-4, Wedgeway, 5-7, Schenectady; 9, Colonial, Utica.

Parisian Flappers—Star, Brooklyn; 9, Columbia, N. Y. C.

Pretty Babies—Palace, Detroit; 9, Empire, Toledo.

Puss Puss—Columbia, Cleveland; 9, Gayety, Buffalo.

Radium Queens—L. O.; 9, Palace, Minneapolis.

Record Breakers—2-4, Lyric, Allentown; 5-7, Orpheum, Reading; 9, Star, Brooklyn.

Social Maids—Irving Place, N. Y. C.; 9, Empire, Newark.

Sporty Widows—Orpheum, Paterson; 9, Hudson, Union City.

Step Lively Girls—Gayety, Montreal; 9, Howard, Boston.

Step On It—Gaiety, Scranton; 9-11, Lyric, Allentown; 12-14, Orpheum, Reading.

Steppe Show—Temple, Syracuse; 9, Gayety, Montreal.

Sugar Babies—Mutual, Indianapolis; 9, Garrick, St. Louis.

Speed Girls—Colonial, Utica; 9, Gayety, Boston.

Take a Chance—Gayety, Milwaukee; 9, Haymarket, Chicago.

Tempters—Moon, Omaha; 9, L. O.

Watson's Show—Lyric, Bridgeport; 9, Fox, Jamaica, N. Y.

Whoopee Girls—Palace, Minneapolis; 9, Lyceum, St. Paul.

Wine, Woman and Song—Grand, Hartford; 9, Lyric, Bridgeport.

Promise to Be Good O. K.'s Dirt-Closed Vic

Rochester, N. Y., Aug. 27.

Victoria theatre, closed last spring by city officials on account of dirty burlesque shows, reopens with Mutual burlesque on promise to keep 'em clean. Mutual has signed 10-year lease with Sam Tandler, owner. Howard Burkhardt is manager.

Mutual shows, which ran a while last winter, drew same complaints as stock shows, which finally caused closing. Gayety and Corinthian, former burlesque houses, torn down during summer.

Harry Steppe show, with Bud and Betty Abbott, former locals, open season.

Sam Scribner's 70th

Sam Scribner had a spread Aug. 18 at the Westchester-Biltmore Club on his 70th birthday.

All the political bugs of the Bronx paid tribute to Scribner by speeches. Sam's 50 years of active show biz was the main topic.

DIMPLED DARLINGS

(MUTUAL)

"Dimpled Darlings," current at Columbia, New York, and second of the new season's Mutual cantatas, is there on sartorial flash and unadornment of dames, but nothing in the way of laughs to peg it above the average Mutual show.

Wth Jean Bedini in as censor for the wheel shows, it looks like he's given every one of them the French bit gag of his former Columbia show, "Brodaway Scandals"; had it at this house last week, and "Dimpled Darlings" incorporates it for the comedy bang. Through familiarity it lays an egg weekly.

Al Golden is accredited producer of "Dimpled Darlings," but those in the know are on that he's just ghosting for Eddie Sullivan, who is actually operatng it. Eddie was formerly at the Olympic when burlesque was burlesque. Maybe that's the reason he passes off producer billing on this one to Golden. Golden is a likeable "straight," perhaps too good for burlesque, the way burlesque is going, but strikes a pose that he likes the racket and tries to make proceedings as painless as possible when on.

The brace of comics, Bert Carr and Happy Hyatt, have about as soft an assignment as has ever fell to the lot of comics in Mutual or otherwise. Carr does Hebe and Hyatt does balloon bellied sap. Aside from make-up, neither does much. Just flounder through several comedy scenes with which even the kids in kindergarten are familiar and let it go at that.

Bedini's French bit with Ruth Bradley in transparent pajamas shooing the maid off with alien male togs when hubby raps at the door, couldn't be funny if dirty. Yet they take the trouble to clean it up by repeating, showing that the wife had merely forgotten to send hubby's suit to be pressed. Maybe a wow for Peoria. With this as top shot of the comedy end, one can imagine the other bits and can't go wrong.

Ruth Bradley is featured soub, and is an attractive brunet with plenty to show, but no singing voice. More's the pity, since several numbers are entrusted to her. Her teasers flopped Monday night through too much stalling, and with Mae Brown, blonde house runway soub beating her to it, taking the edge off the succeeding semi-strips.

Vilma Josie, another brunet with s.a., registered in several of the musical numbers and working in bits, but was seemingly checkmated so as not to top the featured soub.

Tereta Sheaffer was okay as ingenue, mostly adorned in breast plates and bands for her numbers.

Golden doubled as straight and hopped off to m.c. activities in parts of the show. His line was glib and clever and in fact too smart alongside of the limping comedy scenes following his various spiels. Abe Sher also straightened acceptably, displaying more singing voice power than the rest of the mob combined, drawing a good hand on his specialty planted away down in first part.

Just why Mutuals won't budge from former year routines and try to spot a few laughs seems something that only a clairvoyant can answer, if at all. With most producers it's the same alibi, that they can't buy writing talent and that the big shot Broadway revues have copped their former librettists. It's either that or else the comics don't get around to enough stags to keep posted on the latest in double entendre material, but would rather depend upon the comic strips of the Peruna almanacs.

MUTUAL SHOWS SHY ON CHORUS GIRLS

Mutual wheel shows playing preseason dates last week and this have gone out shy both choristers and principals with squawks on several ends because of the shortage and with some house owners figuring a pro rata nick on guarantee money because of the shortage.

Even at the Columbia, New York, figured Mutual's ace, the operator, Ed. Daley's "Broadway Scandals," had but 14 instead of 18 girls in line in chorister brigade. The deficit was not particularly noticeable here because of the house runway ensemble having its usual quota of 18 girls, but in other spots sans house brigades the gal shortage was noticed and squawked about plenty.

Actors Arrested in Police Raid on 125th St. Burlesque

On complaint of nearby residents, police of Inspector McNeil's staff halted Thursday night's performance at the New 125th Street Theatre, stock-burlesque, and arrested six of the company on the charge of an indecent performance.

Those taken into custody were John O'Connor, comic and the show's stager; Alfred Pisani, Ethel Lee, Billy Shore, Winnie Howard and Jean Fox.

The raid is second on that house, with the previous one two years ago. At that time Magistrate Renaud discharged the group, declaring their show was no worse than anything he had seen on Broadway.

Wheel Accepts $15 Boost On Stage Crew Demand

No argument by I. H. Herk or associates of the Mutual upon the demands that the burlesque crews of each Mutual receive a five-dollar raise this season. I. A. put the matter up to the Mutual exec and he acquiesced.

Each Mutual crew of three costs the producing manager an addition weekly 15 bucks.

Pan, Frisco, Closed, With Keith's Next Tenant

San Francisco, Aug. 27.

No ceremonies marked the final performance of Pantages theatre here last week. The "Pan" bill went on and through the two evening performances and the acts faded away.

The next morning a flock of carpenters and wreckers took possession, getting the place ready for the Keith occupancy.

Business at Pantages slipped miserably the last two weeks. Opinion has been that Alexander Pantages' Los Angeles unpleasant publicity responsible.

Jazz Pit Orchestras

Milton Schwartzwald, the RKO general musical director, has engaged Phil Fabello to go to the coast and pep the local pit orchestra situation at the Golden Gate.

Fabello is the creator of the "Fabello policy" of versatile trench orchestras and has his main unit, personally conducted by him, at the Coliseum, New York.

Other New York neighborhood Keith houses will be outfitted with similar aggregations when Fabello returns in six weeks.

Sam Freed, Jr., takes charge of the Fordham next week with a similar policy.

Hillstreet Won't Change

Los Angeles, Aug. 27.

Due to demand of the union for a second stage crew, the four-a-day policy at the Hillstreet has been declared out, and the house will stick to three daily after Sept. 1.

Union demanded an extra crew to meet the extra daily show. R-K-O figured backstage nut would be too high.

BURLESQUE CHANGES

Ruby Belles with Hurst stock, Gayety, Philadelphia.

Grace Wasson replacing Ruby Belles, with "Broadway Scandals."

MUSIC BOX

(New)

Chicago, Aug. 22.

The opening of two new neighborhood houses, Ramova and Music Box, indicates that the town, while still over-seated, is at least on the road back to normalcy; that builders and others are again offering some sort of encouragement to would-be theatre owners.

A few years back there was a sudden scramble to build picture houses. They sprang up overnight, all over town. Houses were put up without cash; all on paper. The break soon followed; houses began to close and others went into the hande of receivers. On the south side they got one house partly up; then quit. The rush was over.

The Music Box is spotted in a rather poor and labor-class neighborhood, composed almost entirely of Swedes and Germans. Notoriously non-theatregoers.

The house, with 800 seats on the main floor, is done in the gaudy Spanish style bound to smack the eye. Owned by Jacob Lasker & Sons, who operate two other big houses in town, and built by the Blaine Building Corp.

Pre-view of R-K-O "Street Girl" and "St. Louis Blues," short, for formal opening, attended by the leaders of the section. Home talent and some addresses.

Music Box faces competition from 300-seater a couple of doors away but should dispose of it, having everything in its favor except price. Music Box, at 30-35, is scaled too high for the neighborhood. And the smaller house, now operating at two-bit top, will probably cut the price a nickel or a dime. Which means something to these people.

Within a mile radius of the Music Box are a dozen houses, including the Belmont, vaudfilm spot. Not one makes real money. Belmont manages to keep going respectably because of its tight budget. Grind houses all squeezing pennies.

And from all indications the Music Box will follow the same path.

It's a rocky road.

PARAMOUNT

("Romance Isle"—Unit)

New York, Aug. 23.

Good, fast show, stage and screen, comedy predominating. While from Jesse Crawford and Dave Rubinoff currently come the best organ and orchestra offerings in weeks. Business show, too, with Eddie Quillan, featured in the picture, "The Sophomore" (Pathe), also on the stage in person.

Eddie doesn't break the unit's routine, stepping into "one" briefly at first and then on full stage in front of the band for specialties. It kayoed the slight story, but Eddie was more important. He clicked with two specialties, comedy dances and mugging (New Acts).

Hickey Bros. are the unit's own comedy, exclusive after this week, and they do rather well for a couple of nuts, comics, from vaude in these classy surroundings. Everything over, even the oldest gags. The conking with a tin platter a wow. Facial business not so clear to the rear, but they laughed up front, so they laughed in the rear. Booking this act for the picture houses was taking a chance. Getting it across is an accomplishment.

Book is one of those fairy stories. A prince in a pub poses as "plain Mr. Smith" to a princess who happens to drop in. Tenor and soprano. He must have made out all right for they're singing together at the end. The prince is dressed up like a polo player. Theme song plugged aplenty.

The well voiced pair are Woods Miller and Sylvia Miller, but separately billed.

There is also a 12-man vocal crew and the dozen Gamby-Hale girls. Latter one of the best troupes around in some time, well trained and brightly routined. Two numbers from them, both peaches. An M-G-M short of Van and Schenck (Talking Shorts) also in film section.

Rubinoff directed the pit band in the playing of a pop tune ("Precious Little Thing") as it possibly would be interpreted by the present day music master. During the Kriesler impression Dave slipped in his own fiddle, and beautifully. Novel and interesting bit.

Crawford, playing single, plugged "The Dance of Life's" themer in his effective way, and then into a fast series of connected pops, using the first two bars or so of each and changing key without missing a beat. *Bige.*

LOEW'S STATE

("Hollywood Studio Girls"—Unit)

Los Angeles, Aug. 22.

Stage show had its punch ripped out from the middle this week. House has "Modern Maidens" (M-G) as the screen event and in anticipation of breaking the house record, seven de luxe daily shows are the routine. Means Fanchon and Marco had to resort to heavy pruning. They tore plenty, just two girl ensemble numbers, two specialty turns and no band overture. Running time of stage down to 28 minutes.

Unit has 16 crackerjack lookers and steppers. Kids are gauged to high gear, opening number having them doing taps in every conceivable form and manner. One of the girls, Mary Carr, steps out of line for an applause specialty. Couple of former line girls, Mary Miles and Mildred Perles, lead numbers and specialize in contortions and acrobatics nicely.

Charles Rozella gets about three minutes for eccentric instrumentation, then the Three Gobs, colored, for more stepping. Boys open singing, then into group taps to tear it wide open. Eight minutes and hard for anything to follow.

Indian number closes with girls all feathered up as John Vail chants. Lorris and Forni, mixed couple, do slow Indian dance with bunch speeding for finish.

Unit can't be judged with half of numbers and specialties out, but it's colorful and has capable girls and specialties. Business at the second matinee capacity with a long holdout line on a burning sidewalk. *Ung.*

FOX

Washington, Aug. 25.

Localities have a habit of coming in all through the first show on the opening Saturday, which makes it tough going. This condition has existed for many months.

Show is an individually assembled affair for the local Fox. Booked by Max Silver. Staged, lighted and routined by Joe LaRose. Both did good jobs on entertainment angle and sight.

House ballet of 16 girls opened with a Tiller routine, seated on stools, and through course of hour doing two other routines, one a golf number and other a straight dance routine. Melba Vierdag does the training with the girls all local. Nice group and business-getters for the house.

Leon Brusiloff and Meyer Davis' 36-piece now stage band (former pit) this week duo a string sextet of a classical and then jazz it to please both factions, as Brusiloff states it in his own introduction to the number.

John Irving Fisher, m. c. on his 23d week here, picks up the introducing assignment, bringing on Helen McFarland, cute tap dancer, vocal and xylophonist, and getting over exceptionally well. Bert and Hazel Skatelle with their roller skates do too much talk, but succeeded in lifting the turn out of the usual by it. "Wee Willie" Robyn back again, featured, and again clicking.

Forsythe and Kelly play for the comedy relief with not so hot talk, but scoring with singing. Fisher does a piano number and ties up everything, as he does every week with the Foxettes closing.

Fisher has a style of his own on the m.c.'ing assignment; talks back to the customers, pans them if they don't laugh with him, or at him, but succeeds in getting away with it, causing plenty of controversy and consequent extra discussion.

Joe LaRose deserves particular commendation on his lighting.

Feature, "Why Leave Home?" *Mpakin.*

STRATFORD

Chicago, Aug. 20.

Here is the most economically operated stageband house in the city, doing a moderate business in face of extensive competition. Invpluntarily it is one of the bankrupt National Playhouses operated in receivership by James Coston for the Chicago Title & Trust Co.—a circuit dragged into bankruptcy by its weaker links and alleged mismanagement.

Accustomed to stimulating the big-theatre stage shows without going in for the heavy overhead, this house might have evolved an original type of presentation suitable to theatres of restricted purses. But it hasn't, and the reason is that ingenuity is not a quality developed by men with the cloud of bankruptcy enveloping them. Still, they have pruned the ordinary presentation down to vest-pocket size without seriously damaging its worth, and are doing pretty well.

The prunings are these: elimination of ballet, abstinence from flowery production, holding the band to 11 men and making three acts seem like a lot. That's simple and obvious, but not ineffective.

The m. c. is Cookie, newer to the racket than any other m. c. in town, and working with an apparent intention to get ahead by making every show The Show. His announcements are short and snappy, his actions lively and his smile perpetual. These are valuable virtues to have in the post-craze period when lackadaisical gents are being driven back to cafes and pit orchestras in carload lots.

On the bill reviewed, Bobby Gilbert, fiddler with a Hebe accent and its attendant comic misuse of words, presented a turn that dovetails so closely with the whole presentation idea it is regarded by an audience as a band bit rather than an act. Gilbert sits with the orchestra,

(Continued on page 45)

COUNT BERNI VICI (22)
"Gadding About" Revue
90 Mins.; One and Full (Special)
Albee, B'klyn. (V-P)

Count Berni Vici's former vaude flash forms the nucleus of this new all-femme unit produced by Harry Rogers. For entertainment and flash it's there plenty and should do well all along the line since it's perfect for vaude.

In addition to Berni Vici, the line-up includes Irene Ricardo, Maud Hilton and Almy, Six Manhattan Steppers, Ted Leslie and Symphonic Girls, band combination of 12 featuring Cecil Miller and Darby Brown.

The unit follows revue formula. Two girl heralds are planted in one of Berni Vici's comeon with staircase background parting and girl band propelled forward for "Shades of Blue," symphonic arrangement of blues past and present, handled effectively. "Lover Come Back to Me" soloed by one of the girls with band backgrounding went over big, with Cecil Miller tossing off a corking tap in follow up. Manhattan Steppers, girl sextet, followed with "Pickin' Cotton" as a build-up for Miss Leslie's "Chloe," another wham.

Hilton and Almy grabbed things for the next 15 minutes and rocked them. The chatter stuff was well placed with Maud Hilton superb in the clowning. Steppers again for another precision ensemble with Miss Leslie returning for "Mean to Me" and "Old Man River" played in symphonic tempo by band and with refrain warbled for another click.

Irene Ricardo hopped in and planted her usual vaude single. Her firewoman opener was a scream and her satirical slant on Cinderella a yell. A sailor dance by steppers built up a sailing boat finale with everyone on. Wallopy and effective getaway.

A corking unit with plenty of diversity and good fun that should click anywhere. Neatly costumed and well mounted.

SULLY and HOUGHTON
"So This Is Romance." (Skit)
15 Mins.; Three (Drop)
Jefferson (V-P).

William Sully and Genevieve Houghton reunited. Their return is in a new act with bright, breezy patter, songs and dances; corking entertainment.

Billy always could hoof and he seems to have gilt-edged it more with a pleading finale whereby Miss Houghton sings several old-time ballad refrains while he dances around. He sure works his head off stepping. Miss Houghton sings charmingly.

The pair have smart and amusing dialog. Much of it pertains to marriage and romance.

Sully and Houghton were always an energetic duo and strive each time to bring back something new to vaude. The present effort is another success. *Mark.*

LANE and TISEN (7)
Dances and Orchestra
14 Mins. (Full)
Metropolitan, Brooklyn

Good boy and girl flash act, assisted by a stringed orchestra of four males and female pianist, the violinist directing and soloing for costume changes. The work of the violinist is extraordinary, his strange and melodious effects a hit. Boy and girl dance, featuring splits and contortionistic postures. Girl short and delightful. Very young in appearance. Clean cut boy with blonde, curly hair. Does exquisite work individually.

Girl does high kick solo interpolated with nice splits. Number by boy with silk shirt and velvet trousers is expert in every detail. Flitting style and catchy smile. Finale is a knockout mechanical doll and soldier number. It brought enthusiastic response.

Act can be set in any spot.

MAHONEY and CECIL
Comedy Song and Dance
12 Mins.; One
Lincoln Sq. (V-P)

Girl has powerful voice but only impresses when straight singing.

The supposedly comedy patter pretty bad and barely drew chuckle in this house which has the rep as one of the easiest in the metropolitan section. Complete change of chatter needed.

Comedy is in the attempted comedy songs with the lyrics meaningless. Dancing just a run hither and thither thing. A too long prolongation of their one hokum bit, that all over a kiss, altered it from ludicrous to ridiculous.

The girl's voice deserved and brought most of the applause. Only thing in turn.

ROSS and LOUISE (2)
Dancing and Singing
10 Mins.; One
Englewood, Chicago (V-P)

Boy and girl hoofing team, with a little singing by the girl to relieve the routines. Very mild turn and will have difficulty holding up in vaude.

Dances are tap, jazz, soft shoe and acrobatic, all done nicely but without distinction. Bookings are too lean for this act to establish itself around here now. *Bing.*

IRVING CAESAR
(With Lou Holtz)
Songs
40 Mins.; One
Palace (St. V.)

Irving Caesar's engagement this week at the Palace follows his gag appearance one night last week with Lou Holtz in the same theatre. It was the composer's first time on a stage, but for a Friars' Frolic, or maybe a couple of benefits, or maybe some parties.

As a party entertainer Caesar is as good as anyone else in the world. At the Palace this week he's not much less. Holding over, Holtz brought him back with him.

Holtz's introduction of Caesar described him as capable of saying more in four lines than most other composers say in four months.

Caesar is singing three of his past hits, one of the present, a classical Yiddish chant, and a darb comedy number called "There's Something Spanish in Your Eyes," announced as written for Sophie Tucker.

Irving knows how to sing his own songs. He doesn't try others.

Questionable what Caesar would do elsewhere or alone. Also doubtful whether he will ever try to find out. But for just this week at the Palace, with Holtz, he is an enjoyable Alleyite turned actor. *Bige.*

"STOLEN STEPS" (7)
Song and Dance Revue
21 Mins.; Three (Special)
Lincoln Sq. (V-P)

Song and dance flash comprising a dancing femme quartet, male team of hoofers and tenor. Girls are expert in the ensembles and a couple of them step out for impressive specialties. One does a ballet burlesk that lends a nice comedy touch to an otherwise orthodox revuette.

Act title is a misnomer, unless that vague prelude in the poorly lighted set is supposed to plant the "stolen" part of the Steps monicker.

An inept presentation is "Mexican Rose," crude lyrical transition from "Montmartre Rose," with the original lyrics about "the violin, with its song of sin," ascribed to a Spanish motif. Why not the original Frenchy import of the number? Looks like the tenor essayed a home-made adaptation of the words to fit his hybrid Spanish costume and sombrero instead of fitting the get-up to the song. It creates a crude impression, especially as his lyric tenor makes him clearly understood, proving in this instance a paradoxical detriment to that presentation.

Act runs a little too long and builds up an anti-climax which should be surmounted. The ensuing "One Alone" tenor solo, while well done, is a letdown. The finish is oke and the act otherwise good smallie flash. *Abel.*

PATTI SPEAR
Songs and Violin
11 Mins.: One
Adubon (V-P)

Once in a while a vocal "find" hits vaude and Patti Spear is one. Still in her teens Miss Spear has a high register short of phenomenal. On her debut at the Audubon, her first appearance as an act although she had appeared twice at the Palace as a "guest" of the Dave Apollon turn, the week before, she acquitted herself like a seasoned trouper.

Her voice is not only musical, but has that unmistakable freshness and fullness of youth. With further seasoning and training it will become more pliable and more adaptable to the low register which seems to be the girl's only vocal weakness.

She tied the Audubon audience into a knot. When the applause became insistent she had to beg off, saying if the folks were patient they would hear her again in the Ben Pollock act closing the show. She appeared later and sang a topical ballad, effectively.

While her standout is her voice the girl also plays the violin artistically. She used the instrument to diversify her song routine. Her voice got its widest scope in the Trentini song from "The Firefly," an old number to be sure, but 'arty enough to test the most cultured of voices. *Mark.*

BILLIE WILLIAMS
Piano Accordioniste
10 Mins.; One
Lincoln Sq. (V-P)

Miss Billie Williams is an average windjammer instrumentalist, but sells herself nicely, looking smilingly attractive and sends over appealing stuff.

The pop medley request number takes her off big. She tied it up cold at the Square with "Wedding Bells." Gang song spirit runs high among the booboisie that comprises the majority patronage here.

Actually, it's announced as a request medley, but she seemed to ignore most of them, doing a timely trio of numbers, although "Wedding Bells" was an actual response.

She did the gracious thing of passing up "Pagan Love Song," insistently requested and substituting another themer, attempting to explain that an ensuing act was doing the same ballad vocally. However, the customers' bedlam forced her to drown them out with her accordion music, but they accepted the substituted number. *Abel.*

NATACHA NATTOVA and Co. (4)
Dances
15 Mins.; Full
Palace (St. V.)

Brilliantly staged class dance act, including one of those adagio quartets, but so excellently interpreted that this time it's sensational.

Class and good dancing all over the place.

The group adagio number is preceded by explanatory slides, symbolizing the mechanical age. An infernal machine is the set. At the finish Miss Nattova is tossed into a paper mache furnace.

A fife solo by one of the men through a curtain mask sounds funny, but isn't. It's a novelty and allows for a stage change. Fancy foot work opening in the classical dance, ending in an adagio by the principal and a partner in a skeleton suit. Previously another partner soloed niftily. *Bige.*

EDDIE QUILLAN
Dancing, Comedy
"One" and Stage Band
Paramount (Pcts) New York

Eddie Quillan, with stage experience before, can step in again whenever he pleases. In a personal appearance gag along with his picture ("Sophomore") at the Paramount this week he showed enough beside the screen rep to ease over as a performer.

An adept mugger and pantomimist in films, Young Quillan is as adept in the flesh, and additionally a pleasant clown and fine comedy dancer. In his few minutes in "one" and later before the stage band at the Paramount, he revealed quite a lot. *Bige.*

SNOW, COLUMBUS and INGRAM (4)
Dances, Songs
17 Mins.; Three
State (V-P)

Along usual lines of Snow and Columbus acts, with dancing and singing in the musical comedy manner. The boys generally are well supported by a feminine partner. Miss Ingram, announced from the stage as last with "Americana," is a smart eccentric dancer.

Closed bill at the State and can do the same or spot most anywhere.

Pianist (man) solos once, while the principals sing frequently, as dancers often do. They dance much better. Much better. *Bige.*

DANNY DUNCAN CO. (5)
Comedy Sketch with Music
25 Mins.; Full (Special)
Englewood, Chicago (V-P)

A Harry Rogers act, hokey comedy stuff all right for the midwest.

Danny Duncan, who looks like Charles Dana Gibson's idea of a white-haired old gent, is featured in a plot wherein he and his wife demonstrate to their quarelsome daughter and son-in-law that marital battling is pretty rotten.

The old couple haven't had a battle in 30 years, but when daughter and the hubby come to visit and are on the verge of divorce, ma and pa fake a quarrel that winds up with hurling objects and wild shoutings, to show the younger couple their erring ways.

For an added climax, the dad is found to have been actually cheating with the young housemaid and the old lady goes at him in earnest. Vivian Duncan, the maid, and Peggy and Sid Page, the young couple, have song and dance spots in the act handled capably.

Duncan's old man character is good. Act was a big laugh getter here and should be the same in other midwest houses. *Bing.*

ROBLES and HAMILTON
Comedy
13 Mins.; One
Lincoln Sq. (V-P)

Two-man comedy act that suggests past experience and probably a teaming of components of two other teams. Both of strong voice and a nice flair for broad low comedy.

More robust of the twain does a mild semi-nut characterization, switching from wop to stooge hokum, and clowning broadly for consistent laugh returns.

Their finish with the parody medley about paying alimony, etc., is along overly familiar lines and a weak send-off. Capable of doing better and suggest important comedy rating with some attention to material.

Robles and Hamilton have the basic timbre for a strong comedy combination if applying themselves to it seriously enough. *Abel.*

MAHONEY and CECIL
Comedy Song and Dance
12 Mins.; One
Lincoln Sq. (V-P).

Girl has powerful voice, but only impresses when straight singing.

The supposedly comedy patter pretty bad and barely drew chuckle in this house, which has the rep as one of the easiest in the metropolitan section. Complete change of chatter needed.

Comedy is in the attempted comedy songs with the lyrics meaningless. Dancing just a run hither and thither thing.

The girl's voice deserved and brought most of the applause. Only thing in turn.

PALACE

(St. Vaude)

On the theory of once a good show, always a good show, the Palace show this week is good, if you think that way. Full of repeaters and piano-singing acts.

The Ken Murray unit is running out the full first half. Units for the first half aren't new any more. Nor is it new to have Murray, the Palace big shot, for another week. Brady and Wells and Jules Bledsoe among the constant repeaters, while Lou Holtz is holding over from a week ago.

The bill's saving grace arrived when Holtz was on (next to closing), but it wasn't Lou. It was Irving Caesar, in his first stage appearance but for that gag show in the same spot last week, and Irving tied up the works. If that $1,000 he's said to be getting is coming from Holtz or from the house makes no difference; he's worth it. Certainly worth it to Lou, who can thank Caesar for taking care of about 30 of their 40 minutes on, and most certainly to the Palace. It'll probably be a stock house for Caesar, too.

Murray's unit consumed 65 minutes, with nothing lost. Murray, who is a most proficient clown, knows how to keep the ball moving all the way. They liked everything that came from Ken, all the gags, old (plenty) and new (few), even the phone bit for blue, with the "manager" ringing the bell when they get too blue. As old as Ken himself, it's still the greatest alibi for double entendre on the stage yet conceived, and the best way to keep 'em this side of repulsive. For the phone never rings till after the gag has been told; squaring it for the manager, and making it funny because it happens to be off color.

A comic of Ken Murray's ability could speak the vilest word in the unwritten dictionary with the phone gag to help, and they would laugh, because they would be waiting for the phone to ring.

Murray has been at the Palace before with practically the same company, although two weeks ago his appearance was alone. He was then doubling from another house, the unit playing only the latter. Unit's single change is the inclusion of Foster, Fagan and Cox, male harmony trio. They mix pops with a pair (comedy) that sounded like specials, and they land.

Webb's Entertainers are about the same band as formerly, while Webb himself now does a whiteface boob in a comedy scene with Murray, using a clarinet sax and the foot-loops on the floor for comedy bends.

Helen Charleston again seemed the cutest bit of femininity at the Palace this year.

Flo Brady and Gil Wells were in in opening spot of the second part for 14 minutes of singing, all in good taste until the closing line. They should do an encore, if only to make them forget it. Singing about Birmingham Bertha, or something like that, the heroine of Wells' song hit of the past. Information is given that she has a Ford and a Lincoln. The line—Gil probably calls it the punch line—is "What a car; what a can!" Thankfully, Wells takes the lead from his partner to deliver that one. She's rather nice all the way, nice enough to be nice when singing lowdown southerns. It sounded like "Blackbirds" in whiteface, but good singing.

Natacha Nattova, as usual, again sets the pace for other adagioists with her present turn, a honey (New Acts).

Bledsoe next, singing five numbers, closing with "Eli Eli." He left off the second "Eli" in his announcement. The colored basso's best, of course, is "Ol' Man River."

Caesar rates a New Act notice his first time out. That will get Holtz back into the files, but it can't be helped.

Three Longfields were preceded by a plea from Lou to the audience to remain. He mentioned the effects of walkouts on actors. The Longfields deserve to hold them in anywhere, but at the Palace you don't always get what you deserve. Not even the audience, sometimes.

When one looks at the Palace bills and sees so many old faces return to the Palace stage so terribly often, one is bound to wonder why that should be. While the dailies may come to wonder why they should be press agents for a certain half dozen or so acts.

Bledsoe is back this week because on the morning of the day of opening, another act was needed! That's just an instance.

There may be a good reason why the Palace cannot be completely booked until opening day. Maybe there is.

There may be a reason, too, why vaude can't come back.

It's all a headache.

There must be someone, somewheres, who knows what it's all about.

While from the Palace stage Saturday afternoon, Ken Murray announced that Mr. Rogers is holding him over next week. Mr. Rogers is the house manager and a dandy one.

It looks like the boys are on piece work. *Bige.*

ACADEMY

(Vaudfilm)

Looked like oldtime vaude week at the Academy Saturday afternoon. Show of the familiar brand and with a revue to close, that had been at this Fox house earlier in the season.

Three Freddies or maybe the three Fredericks started the vaude. Comedy wasn't much, but the hand balancing and teterboard tricks effective. Alex Callam is back. He did well on his previous visit and his voice scored just as well this time. This tall chap sings easily and his voice not only carries, but impresses with its musical tones. No change in routine from former appearance.

Bozo Snyder and his company messed up the stage in rough hoke style that seemed to hit the Academy bunch. Act is disjointed although of a burlesque nature, with what laughs it obtained solely by the type of low buffoonery that Snyder brought from burlesque.

The audience seemed to get a whole lot more fun and laughs out of the Orth and Codee turn. Here are two standard funmakers with nothing funnier in vaude than the way Miss Codee manhandles the diminutive Orth.

In closing spot Al B. White and revue. Not much change in it. The feminine specialists, particularly the dancers, stood out all the way. Al sang as usual and this time used the new theme song of the M-G-M picture, "Hallelujah" which opened last Tuesday. He must have staid up late to pick that one.

Al's two boy hoofers scored and they appeared to better advantage this time. Reason is that they went out on the apron extension and their tapping was made more effective. Now that they have that platform it is hard, so Johnny Osborne says, to keep 'em off it. And Johnny has the amplifiers carrying the voices to all corners of the big house.

On the screen besides the Movietone news and Fox (silent) was "The Madonna of Ave. A" (Warners).

Biz for the starting afternoon show could have been better. *Mark.*

81ST STREET

(Vaudfilm)

Sid Hawkins, the 81st St. manager, is praying for the season to get started. Must be terribly disheartening these week ends with the neighbors away and about 30% attendance all over the house.

Clara Bow didn't mean anything to the Saturday opening mat draw evidently, but in combination with the five acts it should round out into a neat little show that will please the weekday attendance.

Mildred Hunt is a particular luminary, radio songstress whose technical apparatus went awry at the opening show. Rosalie Stewart, new head of the radio end of R-K-O stage programs, contrived a stunt of Miss Hunt singing a duet with herself through the medium of an orthophonic victrola, but something happened to the tubes.

Miss Hunt also uses the microphone for her stage presentation, similar to Little Jack Little, Charles W. Hamp and other ether satellites who have essayed vaudeville, but goes it one better through coming before the olio for a specialty with the Landt Trio and Howard White who are in support. Miss Hunt might dispense with that sports getup for something a bit more formal for her stage work, in view of the studio broadcast idea.

Sidney Marion, burlesker, with a prima straight, mildly funny.

The Tom Lomas Co. with their grotesque foolery and masks were brighter in the closing spot. It's a great act and they should mean something at the mats.

Reed and Duthers, last week at the Palace, stepped their way to a sizable impression in the deuce. Ade Duval's "Rhapsody in Silk" opened. *Abel.*

METROPOLITAN

(Vaudfilm)

It may be the patrons of this Loew's Brooklyn house are moralists. The "Single Standard" with Greta Garbo failed to draw. Half a house Monday night seemed to eschew this in favor of a jovial six-act layout.

First to post were the Three Melvin Bros., whose acrobatic exhibitions were received with no undue demonstration.

The playful idiocies of Earl Faber, assisted by a song faking brunet, extorted high favor. Prancing out in a comical high hat and brown suit, Faber dropped down to a box howdying the occupants, inquiring a man's name and introducing him to a second party in the front row. Then he purloined a few laughs bringing out an antiquated rocking chair and clarinet, emitting the usual gags pertaining to his reading magazine ads to become popular. Sacrifices subtlety by continuous chortling at his own lines. But is nevertheless quite at home on the rostrum.

Six Brown Brothers' saxophonic articulations of the blackfaced leaders' bridal bit registered here more than the playing, although the brothers could well have done more than their one encore.

The low comedy of Clifton and DeRex, young women, stopped the show, next to shut. What knocked the Met patrons out of their seats was the roughhouse comedy exit by the pair.

Lane and Tisen (New Acts) a wholesome flash closer. A boy and girl dancing turn, with stringed orchestra.

JEFFERSON

(Vaudfilm)

The Jefferson bill Saturday evening uncorked a lot of laughs, in fact more of a Keith comedy combo than has been here of late. A five-act bill and an afterpiece.

On the screen was "Dangerous Curves" (Par). Also Pathe sound news.

The Jeff had the new talker or dialog presentment of Timely Topics, now christened as topical and directed by Charles McDonald. The gags taken from nation-wide papers are more animately presented, but the strength of the joke doesn't seem to hit as quickly and last as long as when in the old script form. Maybe the Keith audiences are not educated yet to pick 'em up that fast.

After the overture came another surprise the audience applauded. The Gale, Carson revue opened. This is a light, flippant affair with a coupla wise cracking male hoofers assisted by three women with an acrobatic, contortionistic speciality by one a distinct standout. The pajama dancing routine by Carson and Gale continues to please. The boys are working this one for a most effective dancing bit. Next appeared Sully and Houghton (New Acts), a pleasing and hard working duo.

Owen McGiveney is again back with his old "Bill Sikes," making his protean changes with customary speed.

William and Joe Mandell wowed 'em right on to their funny finish. Amusing and sure-fire.

Abe Reynolds and Co., the latter Florence Clark, registered a sized click. This "At 2 a. m." skit seems to get funnier as it goes along. On came the Mandells in "The Wager," hokey hokus travesty on McGiveney's skit. The Mandells have appeared in this broadside of rough comedy for some years, but it still has its belly laughs. *Mark.*

58TH STREET

(Vaudfilm)

People who live in hotels can't judge radios.

There's "Uncle Don," for instance, stranger to Winchell's Broadway, but a headliner in WOR family circles. He opens his act by singing a song telling children to wash their necks and not leave high water marks.

After all these years.

Simple Simon, contemporary of Santa Claus, is in Uncle Don's repertory. Unkie is slightly ventriloquial and also does Dutch and climaxes his radio characterizations with a small town Zeke who describes his visit to New York. It's humor as simple and naive as country girls used to be.

It would be droll to see Uncle Don in the Palace. He could come in under the heading of novelty. In the neighborhoods where dwell the families and the community's backbone they accept him as an integral part of their lives. Children particularly recognize and greet him as a personality touching their young lives intimately and importantly. Both the material he uses and the reception he gets give a profound insight into the place Uncle Don occupies. It's like going into the parlor.

Harry Rogers' unit was parted in the middle to spot Uncle Don whose last name is Carney. Unit is in sections, anyhow. It will be reviewed later by request as the production is conveniently undergoing changes.

"Dangerous Curves" (Par) playing day and date with Proctor's 86th St. *Land.*

STATE

(Vaudfilm)

Easy playing five-act bill, suitably laid out, supporting Greta Garbo's "The Single Standard" (M-G). No names on the rostrum, but the picture is meant for business.

Ryan and Lee, back again, were the top comics, and Snow, Columbus and Ingram the lone New Act.

Also for comedy, Ted and Al Waldman, standard in blackface, and over with their hot harmonicana.

Roxy Gang, for class, smash hit in the middle of the bill. Drowning out of contralto's solo by the orchestra only flaw.

Mulroy, McNeece and Ridge, roller skaters, opened. Speedy twirling and time stepping on wheels lent a favorable start.

Only one encore Saturday night, that by the dancing closers, though others were deserved. Show ran fast and sliced for that Saturday turnover.

Business heavy. *Bige.*

ORPHEUM

(St. Vaude)

Los Angeles, Aug. 24.

From coffee and cake at Broadway and 43rd to $2,000 at Broadway and Ninth rates at around $2 the mile. Anyway, it's the difference between the Paramount '28 and the Orpheum '29 for Helen Kane. Of course, there's been a lot of baby talk spilled across footlights since then— by Miss Kane and others. Besides that, a couple of phonograph records and pictures. Hence the two gees.

Miss Kane is currently topping L. A.'s bid for two-a-day vaude. Lobby billing informs she is the favorite of musical comedy, night clubs, photophone, phonograph, radio and motion pictures. That takes in about everything but Hammerstein. And the records have done a lot for her. More than the pictures.

This modern version of a femme song purveyor played to a capacity Saturday matinee and figures to draw the rest of the week. Those who saw her this afternoon will go out and talk. Rightly, because she's doing an act. Besides that, and important for pictures, she's thinner than in some time. Studio made her that way, and she'd better stick. And that $2,000 isn't out of the way, figuring some of the salaries RKO is paying. Miss Kane entertains after she draws.

Six songs by the round-faced girl who is responsible for the boob-de-boob epidemic, one of which she apologized for, a semi-ballad and dramatic. Did it all right, too, the apology being for passing up her familiar style for the moment. Julius Tannen, m.c'ing for the week, announced Miss Kane would warble numbers from an as yet unreleased picture. She didn't define but uncorked at least one new promising entrant in "He's So Unusual," if that's the title. Otherwise the songs were mostly familiar, outside the dramatic instance, but nothing from "Good Boy." Miss Kane opened intermission after Tannen had paved the way and who followed.

Monologist is working as he did for Carroll, including most of his material. But someone ought to tip Julius his "necking" gag has preceded him by at least four acts, and the tunnel to Brooklyn yet probably rates as his personal laugh of the week, due to the response it got. Either it's a new generation or this is Los Angeles. Tannen had no trouble pleasing on his own. He walks, effects a straw hat and wears it like Jack Lait. Let the two of 'em argue it out—by themselves.

Closing the first half was Carter DeHaven and his two youngsters, boy and girl. A bit old fashioned, probably due to Pop's regard for the technique of the past, but nice. Going to a speech, DeHaven stated it was only the seventh week on the stage for the family members. The boy looks good and promises enough to make it a sure bet he'll solo before the act is over. However, this never happens. The daughter uncorks a neat tap routine and handles it well. Senior's main effort is a song-story using the lyrics and melodies of tunes to fit. If based upon precedence, it nevertheless proved the advisability of adhering to the tried and true, according to this audience. If the boy can work into an applause specialty, that will probably provide the wallop the act lacks right now. It's pleasant entertainment, though.

LeGrohs opened, trailed by Cora Green, colored singer, with a pianiste. Lots of singing this week. Cora proved how good a song "I Must Have That Man" is 'cause it pulled her out of a jam she got into on her second number. Cora is strictly a deliverer of hot songs and should stand or fall that way. Voice won't stand too rigid vocal requirements, and until she gets a partner, the best thing to do is to hit 'em fast and see what happens. Speed in No. 2 never hurt anybody.

Those analytically inclined can figure back and see that Danny Cairn's pit crew didn't make Ray West's band sound any too good, and the gang in the trench only get intermission in which to splurge. West's 13 pieces, including himself as the fiddler and a girl xylophonist, singer and accordionist, aren't wavering so much instrumentally as they are because of arrangements. Orchestrations lack polish and reveal some crude spots which attention could easily rectify. A small tot, addressing West as Daddy, sings a couple of numbers and is cute enough. Novelty finish sent the boys across here when the mob lined up to render a special "goodbye" lyric and left the stage in single file. If West is going east, he should look to those arrangements—and quick. Also watch the shadow the spot from the wings is responsible for, as it plays on the warbling reed trio, resultant grotesque figure on the eye getting disturbing snickers.

Conrad and Eddy, programmed in the second half, were moved up to No. 4. Did all right mainly on the strength of Miss Eddy's singing. No necessity to use the amount of time the act is absorbing. Felovis, juggler, closed.

Out in the west they sit in shirtsleeves and suspenders, regardless of the theatre, if it's hot. And it's hot. *Bil.*

PALACE

(St. Vaude)

Chicago, Aug. 24.

Molly Picon is herewith chronicled as the first performer ever sold to Chicago by Keith's through the medium of printer's ink.

The newly organized exploitation department in this city, headed by Jack Hess of picture house experience, shoved Miss Picon into such prominence by means of advance publicity that she not only was greeted as a star, but also is known to have attracted patronage that had never heard of her until seven days before. This is the Yiddish comedienne's first appearance on an English-speaking stage in this city.

Ted Lewis is on the same bill, sharing the headline in his 2d week. Lewis was held to pinch hit in case the campaign flopped, and that he would be held over was not announced until the day of opening. Before that Miss Picon had attracted a practical sell out for Saturday and Sunday. With publicity on Lewis also let loose during this week, the gross should be a knockout. For no vaudeville name has drawn in Chicago as has the bandsman.

There is a new record of $31,000 for the Palace, set last week by Lewis. The old record was a little above $28,000, also by Lewis. He closes the show this week, making his program all-request, doing the numbers that have made and held his name. It is a choice collection of the strong Lewis bits, worked to an almost feverish finale.

Miss Picon was new and rather nervous to start. She had been sold with a high-powered method of modern salesmanship and there was the danger of the audience expecting too much. She could have started more easily had the house lights been on, because the house was considerably peppered with friendly Hebes. Later she established herself with the other portion, simply by displaying bits of humor understandable to anyone and her exit was to a riot of applause. This frail, but vivacious little singing comedienne has universal appeal in her work. Her material was particularly attractive to Jewish listeners, but practically all of it got over with the entire house.

In support of Miss Picon and Lewis were five acts, such as may be found at the State-Lake any week, but they held up nicely and made good background for the feature turns. Opening were Sawyer and Eddy, doing a perch act and making it unusual by carrying regular comedy dialog. Miss Eddy gets most of her laughs by acting plenty tough, at times too plenty. Her male partner is exceptionally large for a perch worker.

He confines all but his final fake fall bit to balancing on a chair. The act opened suitably, but is in need of restraint.

Second was Grace Doro, pianist, whose material is largely of the "trick" type and made very interesting because of her legitimate talent. Numbers are various methods of playing one song, and the many kinds of music to be found in one apartment building. Outstanding is her imitation of a player piano, excellently done.

Jay Dillon and Betty Parker, third, are presenting a revue living up to its description of "intimate," and are supported by a pianist, girl dancer, and colored hoofer. Act is a light, pleasant mixture of chatter, song and dance, capably led by the featured pair.

The colored dancer in this act did an imitation of Bill Robinson. So, also, did the colored boy in Lewis' act. And that's why Bill Robinson has seen fit to add to his act an impression of someone giving an impression of Bill Robinson.

Chase and Latour with their assisting mixed couple were fourth in the veteran "Double Exposure" sketch by Paul Gerard Smith, wherein a society couple on one side of the stage and a Bowery couple on the other side, enact the same, but contrasting marriage proposal in which the men are turned down because they lost their dough. Old, but seaworthy.

Fifth was Miss Picon, who closed the first half and was showered with flowers. Stan Kavanaugh opened the second part with a monologistic juggling act. Kavanaugh has the typical Australian, or English, fault of explaining his jokes too thoroughly, but his comedy juggling is very good. A girl prances in and out with props, getting billing as (& Co.), and she needs a little taming in her wild antics for a laugh reception. *Bing.*

86TH STREET

(Vaudfilm)

Quintessence of unconcern, exponent of elegant and leisurely stage deportment, an unknown and unprogrammed piano player for Bernice and Emily, the dancers, wins honorable mention on this bill for successfully avoiding being exactly like every other piano player. He warms a bench with quiet distinction. His announcements, his unhurried approach, his colorful rendition of a Victor Herbert medley, stows that piano playing need not

(Continued on page 45)

PRESENTATIONS—BILLS

NEXT WEEK (Sept. 2)

THIS WEEK (Aug. 26)

Shows carrying numerals such as (Sept. 1) or (Sept. 2) indicate opening next week on Sunday or Monday, as date may be. For this week (Aug. 25) or (Aug. 26) with split weeks also indicated by dates.

An asterisk (*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time.

Pictures include in classification picture policy, with vaudeville or presentation as adjunct.

PARIS

Week of Aug. 26

Casino de Paris
Harry Pilcer
Jack Forester
Georgie Hayes
Rowe Sis
Florence & Grip
Dandy-Bach
L Tiller Girls
Henry Laverne
Harry Wills
Germaine Lambel
Clement-Dangelus
Jim Wango
Rita Mae
Meret-Severac
Paulette Franck
Erica Hillebrecht

Folies Bergere
Andre Randall
Glenn Ellyn
Georgie Graves
A Jackson Girls
Rudeau-Castel
Valpetre
Alice Meva
Dellys-Chrysis
Epp Sis
Yvonne Guillet
Renee Brandon
Betty Compson
Dayelma Ballets

Moulin Rouge
Black Birds
Adelaide Hall
Aida Ward
Clayton Peg Bates
Earl S Tucker
Eddie Rector
Tim Moore
Geo W Cooper
Manton More'and
Blue McAllister
Lewis Cole
Crawford Jackson
S H Dudley
Geneva Washingt'n
Elizabeth Welch
Juan Hernandez
Mary Clemons
Ruth Johnston
Marjorie Hubbard
Cecil Mack Choir
Berry Brothers
Plantation Orch
Felix Wier

Picture Theatres

NEW YORK CITY
Capitol (24)
"Dixy Derby" Unit
Dave Schooler
King King & King
Johnny Berkes
Lucille Sis
Chester Hale Girls
"Br'dway Melody"
Paramount (24)
"Romance Is'e" U
Eddie Quillan
Rubinoff
Hickey Bros
"The Sophomore"
Roxy (24)
Douglas Stanbury
"Cockeyed World"
CHICAGO, ILL.
Avalon (23)
Charlie Agnie Bd
Bobbie Gilbert
Pearl 2
4 Dictators
Capitol (23)
Charlie Crafts Bd
George McClellan
Edison & Gregory
Darling 2
Chicago (23)
"Fifth Avenue"
H L Spitalny Bd
Revello Bros
Willard Hall
Malinoff 4
Hector & Pal
"Girl in Show"
Granada (23)
Chas Kaley Bd
Rom Waring
Intern't'l Comiques
Stewart Bros
(Two to fill)
Marbro (23)
Benny Meroff Bd
Emil de Salvo
Bernard & Henri
Ford Marshall & J
Ruth Goodwin
Carolyn La Rue
Russ & Jerry
Oriental (23)
"Honky Tonk" U
Al Kvale Bd
Sophie Tucker
Karavieff
Ted & Jack Dale
Cecelia Blair
Peterson Ballet
"Honky Tonk"
Paradise (23)
"Paris'an Life" U
Mark Fisher Bd
Caperton & Biddle
Harry Downing
Chilton & Thomas
4 Merrymakers
Gamby-Hale Girls
"Trial M Dugan"
Stratford
2d half (29-31)
Cookie's Bd
Francis Wills
Munsey & White
Norman Frescott
Tivoli (23)
"Castle Dreams" U
Frank Masters Bd
Spoor & Parsons
Luster Bros
Henry Mack
Sybil Fagan
Block & Sully
Foster Girls
"Trial M Dugan"
Rialto (23)
Roy Dove Co
Dave Williams
Uptown (23)
"Seashore Follies"
Verne Buck Bd
Ed & Morton Beck
Darling Twins
Prosper & Maret
Dave Gould Co
"Trial M Dugan"
BOSTON
Metropolitan (23)
"5-&-10 Follies" U
Roy Sedley
Phil Arnold
June Carr
L La Grande
Wanda Winn
Sorel Steppers
Guy Harrison Orch
"Smil'g Irish Eyes"
BROOKLYN
Fox (26)
Ben Pollack Orch
Murray & Oakland
Patti Spear
"Four Devils"
Paramount (26)
"Velvet Rev" Unit
Paul Ash
Harry Rose
"The Sophomore"
BUFFALO
Buffalo (25)
"Over the Top" U
Johnny Burke
Phil Lampkin
Bernie Bros
Doris Roche
Don Rowan
"Single Standard"
CLEVELAND
State (25)
"Rah Rah Rah" U
Art Frank
Helen Lewis
Foursome 4
Barbara Vernon
Marie Pauli
Lew Beck
"Twin Beds"
DALLAS, TEX.
Palace (31)
"Laces Graces" U
Llora Hoffman
Tommy Atkins 6
Nell O'Day
Fortunello & C
Gamby-Hale Girls
DENVER COL.
Denver (31)
"Say With Music"
El Cleve
Stadler & Rose
Sammy Krevoff
Henry Garden
Foster Girls
DES MOINES, IA.
Paramount (31)
"Say With Fl'w'rs"
Sammy Cohen
Maxine Hamilton
Stone & Vernon 4
Dave Gould Girls
DETROIT
Capitol (24)
Art Landry Orch
"Smil'g Irish Eyes"
Fisher (24)
"Presto" Unit
Al Donahue
Ted Leary
Barr Willey & S
Al Barnes
Pickard & Seal
Regal Rogers
"The Love Trap"
Michigan (24)
"Surprise Party" U
Del Delbridge
Zelaya
Lime 3
A & L Carr
Nell Jewell
Gluck Sorel Girls
"Modern Maidens"
HOUSTON, TEX.
Metropolitan (31)
"Bright Lights" U
Limb'rl'gs Edwards
Beth Challis
Bankoff & Cannon
Jack Goldie
Gould Boys
Gamby-Hale Girls
LOS ANGELES
Boulevard (29)
Lynn Cowan
Boulevard Girls
"Masquerade"
Carthay Circle
(Indef)
Carli Elinor Orch
"Dynamite"
Egyptian (29)
"Jazz Cinderella"
Rogers & Altert
Albert Hugo
Sunkist Beauties
"River Romance"
Loew's State (29)
"Columns" Idea
Billy Rolls
Maxine Evelyn
Rome & Gaut
Sunkist Beauties
"Words and Music"
Paramount (29)
Gaylord Potter
"Green M'd'r Case"
United Artists
(Indef)
Oliver Wallace
"Bulldog Drum'd"
MINNEAP., MINN.
Minnesota (31)
"Parisian Life" U
Caperton & Biddle
Harry Downing
Chilton & Thomas
4 Merrymakers
Gamby-Hale Girls
NEWARK
Branford (24)
"Snap Into It" U
Jay Mills
Val & E Stanton
"Broadw'y Babies"
N. ORLEANS, LA.
Saenger (31)
"Rainbo Trail" U
Ossman & Schepp
Batchelor 4
Bud Carlell
Jean Boydell
Jean Devereaux
Sorrell Girls
OMAHA, NEB.
Paramount (31)
"Pearl Bagdad" U
Boyce & Evans
Jack Cartier
Arch Cannon
Gladys St John
Murray & Allen
PHILADELPHIA
Fox (24)
"Indian Summer"
Joe Phillipp Co
The Agemos
"Why L've Home"
PITTSBURGH
Earight (24)
"Arabian Nites" U
Dick Powell"
"In The Headlines"
Penn (24)
"Radio Romance"
Teddy Joyce
Paul & Ferral
Ross & Edwards
Laura Lane
Larry Adler
Ella Herwig
Dave Gould Girls
"Dr Fu Manchu"
Stanley (24)
"Steppin' Out" U
Ed Lowry
Walzer & Dyer
Fink & Ayers
"The Argyle Case"
Missouri (24)
Ham Hamilton
Geo Sidney
"Fast Life"
WASH'GT'N, D. C.
Fox (31)
Jos LaRose Pres
Meyer Davis Sym
16 Foxettes
Leon Brusiloff
"Cockeyed World"
(24)
Jos La Rose Pres
J I Fisher
16 Foxettes
40 Jazzmanians

LYONS & LYONS
Intimate Chats
RADIO PROGRAMS
For National Advertisers are now being constructed for fall and winter....Artists who are "radio-minded" and whose work is adaptable to broadcasting and who desire representation should consult us.
LYONS & LYONS
PARAMOUNT BLDG. NEW YORK
TELEPHONE LACKAWANNA 8585-4
TELEPHONE LACKAWANNA 8801-2-3

Brooke Johns
"The Argyle Case"
PROVIDENCE
Fay's (24)
8 Bohemians
Fred Mardo & Ray
Jules Howard Co
Miss Ann & Mr F
Davey Lee
"Square Shoulders"
S. ANTONIO, TEX.
Texas (31)
"Country Club Co"
Alex Morrison
Olive Faye
Cliff Crane
Al Rasch Girls
ST. LOUIS
Ambassador (24)
"Circus Cabaret" U
Leon Brusiloff
Willie Robyn
Forsyth & Kelly
B & H Skatelle
Helen McFarland
"Why L've Home"
Palace (31)
"Step Into It" Unit
Al Evans
"Speedway"
(24)
"Vacation Days" U
Al Evans
Senator Murphy
Zastro & White
Marshall & Shuck
Frank Hamilton
Wisner Sis
Dave Gould Girls
"Last of Mrs Ch'y"

Loew

NEW YORK CITY
Boulevard
1st half (31-3)
Zelias Sis
Romaine & Castle
Delores Eddy & D
Monologist
(One to fill)
2d half (4-6)
The Andressens
Thos McAuliffe Co
Frank Farron
Clownettes
(One to fill)
Delancey St.
1st half (31-3)
Hedder & Emily
Jay Herbie
Kranz & Kaufman
Odette Charles & M
Marks & Ethel
Sheldon Heft & L
2d half (4-6)
Ed & Lee Travers
Fullmer & Wayne
Tracey & Elwood
Romaine & Castle
Cyclone Steppers
(One to fill)
Fairmount
1st half (31-3)
Reimers Bros
Alice Morley
Joe Young Co
Victor Oliver Co
B Ridge Ramblers
2d half (4-6)
Golden Visions
Kranz & Kaufman
Ross & Costello
Caits Bros
Ruiz & Bonita
Grand
1st half (31-3)
H & M Scranton
H & B Hutchins
Singer's Midgets
(Two to fill)
2d half (4-6)
Mulroy McN & R
Al Gale Co
Singer's Midgets
(Two to fill)
Lincoln Sq.
1st half (31-3)
Golden Visions
Marjorie Burton
Grey & Byron
Russell & Armstr'g
Cyclone Steppers
2d half (4-6)
Garcinetti & Miller
U S Thompson
Pease & Nelson
Clayton & Leonard
Sheldon Heft & L
National
1st half (31-3)
Elly Co
Jerome & Ryan
Toomer & Day
Earl Faber Co
4 Diamonds
2d half (4-6)
France & LaPell
Alice Morley
Fielder Harriet Co
Winehill & Hall
Milt Bronson Girls
Orpheum
1st half (31-3)
Jacksonians
Convey 2 & Johnny
Dixon Hoier Co
Welch & Hill's
Pilcer D & McK
2d half (4-6)
Worden Bros
Monologist
Snow Columb's & I
(Two to fill)
State (31)
Doc Baker Co
Margie Coates
Francis & Wally
Stone & Vernon
6 Brown Bros
Victoria
1st half (31-3)
Penn Men 4
Fullmer & Wayne
Thos McAuliffe
Kemper & Noble
Milt Bronson Girls
2d half (4-6)
Al Libby Co
Stanley & Kerns
Kerr & Weston Co
Russell & Armstr'g
(One to fill)
BROOKLYN
Bedford
1st half (31-3)
Al Libby Co
Stanley & Kerns
Jack DeBell Co
Winehill & Hall
Dance Cocktail
2d half (4-6)
Zelias Sis
Marks & Ethel
Leon Navarra
Jack Donnelly Co
(One to fill)
Commodore
1st half (31-3)
Royal Sidneys
Mary Marlowe
Millard & Marlin
Browning & Clark
Breen LaBard & B
2d half (4-6)
Raymond Pike
Ross & Bennett
Grey & Byron
Robles & Hamilton
7 Stylish Steppers
Palace
1st half (31-3)
Milton Berle Co
(Others to fill)
2d half (4-6)
Royal Sidneys
Mary Marlowe
Hite Reflow Co
Browning & Clark
Seymour How'd Co
Premier
1st half (31-3)
Holden & Graham
Frank Whitman
Tracey & Elwood
Ross & Costello
Big Parade
2d half (4-6)
Hedder & Emily
Fay Fisher Co
Toomer & Day
Saranoff
Dream Street

AKRON
Loew (31)
Zelda Bros
McCarthy Sis
Fraternity Square
Fred Ardath Co
Virginia Mount'eers

ATLANTA
Grand (31)
Gibson & Price
Hewitt & Hall
Coogan & Casey
Jack Wilson Co
Homeward Bound

BAY RIDGE
Loew
1st half (31-3)
Don Valerio Co
Jack North
Johnny Hudgins Co
Saranoff
Dream Street
2d half (4-6)
Wardell Bros
Marjorie Burton
Wilson & Addie
Frank Conville
Dance Cocktail

BOSTON
Orpheum (31)
Realm of Dance
Jack LaVier
Jean Barrios Co
Sol Gould Co
Vanishing Maid

CANTON
Loew's (31)
Ted & Teddy
Craig Campbell
Brandeis C & Mann
Rainbow Revelries
(One to fill)

CORONA, L. I.
Plaza
1st half (31-3)
Ed & Lee Travers
Myrtle Boland
Boys Wanted
Frank Farron
Snow Columb's & I
2d half (4-6)
Dare & Yates
Jerome & Ryan
Simpson & Dean
Demarest & Deland
Big Parade

EVANSV'LE, IND.
Loew's (31)
Ora
Murray & Irwin
Billy Farrell Co
Billy Hallen
Harry Girard Ens

HOUSTON
Houston (31)
Manning & Class
Esmonde & Grant
T & R Romaine Co
Stuart & Lash
Cavaliers

MEMPHIS, TENN.
Loew's (31)
Paul Kodak & Sis
Grace Edler Co
G S Fredericks Co
York & Lord
Tiny Town Rev

MONTREAL
Loew (31)
Davids & Glass
Bernard Weber Co
Arthur Prince
Bison City 4
Study in Blues

NEWARK
State (31)
Lucas & Lillian
Dave Gardiner Co
Jay C Flippen
Gale & Carson Rev
(One to fill)

NEW ORLEANS
State (31)
Bordner-Boyer Co
Jack Housh Co
Johnny Barry Co
Paul Mall
B & R Gorman Rev

NORFOLK, VA.
Loew's (31)
Eddy 2
Cliff Reiss
Hamilton Sis & F
Sid Lewis
Lester Lane Co

SYRACUSE
Loew (31)
Reck & Rector
Ted & Al Waldman
Conlin & Glass
Tex McLeod
Gracella & Th'dora

TORONTO
Loew (31)
Harry Hines Stars
(Others to fill)

WOODH'V'N, L. I.
Willard
1st half (31-3)
Worden Bros
Jessie Millar
Fielder Harriet Co
Robles & Hamilton
Colonial 6
2d half (4-6)
Jacksonians
Myrtle Boland
Dixon Hoier Co
Schriner & Fitz
Gamble Bros Co

YONKERS, N. Y.
Yonkers
1st half (31-3)
Selina's Circus
U S Thompson
Demarest & Deland
Gamble Bros Co
(One to fill)
2d half (4-6)
Don Valerio Co
Fay & Milliken
Jack DeBell Co
H & B Hutchins
Pilcer D & McK

Keith's

NEW YORK CITY
Chester
1st half (31-3)
Revel Bros & Red
Anger & Fair
Tabor & Greene
Dainty Marie
(One to fill)
2d half (4-6)
Rogers & Wynne
Ken Christy Co
Sid Marion Co
Smith Ballew Orch
2d half (28-30)
Don Valerio
Nellie Arnaut Bros
Lytell & Fant
Hooper & Gatchett
Edna & J Torrence

Coliseum
1st half (31-3)
Count Bernivici
(Others to fill)
2d half (4-6)
May Hayes Unit
Doin' Things
(Three to fill)
2d half (28-30)
Gale & Carson Rev
Hamilton
1st half (31-3)
Al Shayne
(Others to fill)
2d half (4-6)
Billy Maine Co
Ryan & Noblette
Irene Vermillion Co
(Two to fill)
2d half (28-30)
Zeller & Willburn
Haynes & Lehman
East Side
Clara Howard
Smith Bellew Co

Jefferson
1st half (31-3)
Tiller Cockt'l Girls
Foster Fagan & C
Ken Christy Co
Rogers & Wynne
Webb's Entert'ners
2d half (4-6)
Al Shayne
Joe Mendi
Lytell & Fant
Lee 2
(One to fill)
Pisano & Landauer
2d half (4-6)
Hurst Bros
Victor Graf
(Three to fill)
2d half (28-30)
Stanton & Dolores
Lucille Benstead
H & B Hutchins
Will Aubrey
Campus Collegians

BROOKLYN
Albee (31)
Solly Ward
Harris & Radcliffe
Wells & Brady
(Two to fill)
(24)
Count Bernivici Co
Irene Ricardo
Kayer & Sayer
Micahua
(One to fill)

Bushwick
1st half (31-3)
Alex'nd'r Bros & E
Four High Hatters
Wilson & Addie
Lucille Benstead
(One to fill)
2d half (4-6)
Walter Clinton Co
Metr'p'lit'n Singers
Cirello Bros
Roberts C & Earl
M Wynne & Sonny
2d half (28-30)
Marco & Jerome
Ryan & Noblette
Anderson & Graves
C Plunkett Family
(Three to fill)

BOSTON
Keith-Albee (31)
Delany Cr'don & C
Rucker & Lillard
Jane Dillon
(Two to fill)
(24)
Bobby Henshaw Co
(Others to fill)
Memorial (31)
Owen McGivney
Florrie Lavere
Wm & Joe Mandel
Billy Glason
(One to fill)
(24)
Gaynor & Byron
Johnny Hyman
Howard Smith
Carl McCullough
Idea of Beauty
Anger & Fair
Nick Lucas
Frank Evers & G
Scollay Sq. (31)
Ray Shannon Co
Walter Dare & W
Flashes of Youth
(Two to fill)
Bert Sloane Co
Three Vagrants
Ken Christy Co
Swor & Goode
Bob McDonald Co

BUFFALO
Hippodrome (31)
J & B Cavanaugh
Lubin Larry & A
Geo Broadhurst
Jack Smith
Bryson & Jones
Joe Young Co
Moran Warner & M
Dance Varieties

TORONTO
Hippodrome (31)
Lee Gail Ensemble
Romas Tr
Juliet
Stan Stanley
Pepito

TRENTON
Capitol
1st half (31-3)
Palm Beach Girls
(Others to fill)
Radiology
Anderson & Graves
Ryan & Noblette
Irene Vermillion Co
(One to fill)
2d half (4-6)
Al'x'nd'r Bros & B
Ted Doner
Bert Collins Co
Lauren & La Dare
Maryn Bellit Co
2d half (28-30)
3 Students
Lucille Benstead
Ulis & Clark
Hawthorne & A

HOWARD SLOAT
BONDS FOR INVESTMENT
A. B. Leach & Co., Inc., 57 William St., N. Y.

2d half (28-30)
Gracie & Friends
Lum & White
Jack Rube Clifford
Univ of Pa Orch
(One to fill)

TROY
Proctor's
1st half (31-3)
Keyo Taki & Yoki
Tex Murdock
Bob McDonald Co
(Two to fill)
2d half (4-6)
Alberta Lee Co
Earl Hart
Gordon & Walker
Libby's Flashlights
(One to fill)
2d half (28-30)
Gretta Ardine Co
2 Davies
Jane Dillon
Frankie Hunter Co
Jack Trainer Co

UNION HILL
Capitol
1st half (31-3)
Palm Beach Girls
Greenpoint
1st half (31-3)
Walter Clinton Co
Metrop'lit'n Singers
Cirello Bros
Roberts C & Earl
M Wynne & Sonny
2d half (4-6)
Stanton & Dolores
Lucille Benstead
W & H Hutchins
Will Aubrey
Campus Collegians
2d half (28-30)
Manhattan Island
(Others to fill)
Kenmore
1st half (31-3)
Lytell & Fant
Ben Blue
(Three to fill)
2d half (4-6)
Nellie Arnaut Bros
Wm Gaxton Co
Chamberlain & H
Bob Hall
(One to fill)
2d half (28-30)
Stop Look & Listen
Keyo Taki & Yoki
Dainty Marie
Flo Lewis
Sully & Thomas
Princess Pat
Madison
1st half (31-3)
Levaitt & L'kwood
(Others to fill)
2d half (4-6)
Anger & Fair
Ben Blue
(Three to fill)
2d half (28-30)
Lomas Tr
Beth Challis Co
Chamberlain & H
Mel Klee
Florence Rich'dson
CONEY ISLAND
Tilyou
1st half (31-3)
Gracie Smith Co
Lauren & LaDare
Casey & Warren
Hall & Pillard
(One to fill)
2d half (4-6)
Justa & Charlie
Al Shayne
Jack Trainor
(Two to fill)
2d half (28-30)
Maryn Bellit
Earl Hart
Submarine 44
(Two to fill)
FAR ROCKAWAY
Strand
1st half (31-3)
Raym'nd & Caverly
Hilda Fergurson
Roy D'Arcy
(Two to fill)
Jeannette Hackett
(24)
Guy & P Magley
Norton & Haley
Charles Murray
Russian Art Circus
(One to fill)
CHARL'TTE, N. C.
Carolina
2d half (4-6)
Le Rays
Emmett O'Meara
Jim & Betty Page
Broadway Flashes
(One to fill)
2d half (28-30)
Marty & Nancy
Packard & Dodge
Monica & A Skelly
3 Nitos
(One to fill)
CINCINNATI
Albee (31)
Internat'l Rhythm
Lou Cameron
Courtney Sis
Charles Murray
Les Klicks
(24)
Crockett Mount'n'rs
Fulton & Parker
Lottice Howell
Corbett & O'Brien
Carrie & Eddy
COLUMBUS
Palace (31)
Lockett & Page
Fulton & Parker
Olsen & Johnson
(Two to fill)
ELMIRA
Keeney
2d half (4-6)
Dennis McCurtin
Hibbitt & Hartman
Libby's Flashlights
(Two to fill)
FLUSHING
Keith's
1st half (31-3)
Nellie Arnaut Bros
Al Shayne
Wm Gaxton Co
Chamberlain & H
(One to fill)
2d half (4-6)
Leavitt & L'kwood
(Others to fill)
2d half (28-30)
Max Hayes Unit
(Others to fill)
JERSEY CITY
State
1st half (31-3)
Justa & Charlie
Bert Collins Co
Maryn Bellit Co
(Two to fill)
2d half (4-6)
Radiology
Wilson & Addie
Hall & Pillard
(Two to fill)
2d half (28-30)
4 High Hatters
Brown & B'm'gh'm
Blood & Thunder
Voice of RKO
(One to fill)
MONTREAL
Imperial (31)
Dance Varieties
Walter Hiers
Charm 4
Stan Stanley
Pepito
(24)
Dotson
Angus & Searle
Joseph Regan
Walter Wahl
(One to fill)
NIAGARA FALLS
Strand
1st half (31-3)
Hollywood Rebels
(Others to fill)
2d half (4-6)
Cortella's W T Rev
Edison & Gregory
(Three to fill)
2d half (28-30)
3 Belmonts
Eddie Ross
Fein & Tennyson
(Two to fill)
RICHMOND, VA.
National (31)
Marty & Nancy
Jack Rube Clifford
Monica & A Skelly
(Two to fill)
(24)
Le Rays
Jim & Betty Page
Chas Withers Co
Emmet O'Mara
Broadway Flashes
SCHENECTADY
Proctor's
1st half (31-3)
Chorus Ladies
(Others to fill)
2d half (4-6)
Keyo-Taki & Yoki
Tex Murdock Co
Bee Hee & Ruby'te
(Two to fill)
2d half (28-30)
3 Caswell Sis
Tempest & S'shine
WHITE PLAINS
Keith's
1st half (31-3)
Reed & Duthers
(Others to fill)
2d half (4-6)
Revel Bros & Red
Tabor & Greene
(Three to fill)
2d half (28-30)
Buddy Raymond
Jules Bledsoe
Chas W Hamp
El Cota & Byrne
(One to fill)
YOUNGSTOWN
Keith's
1st half (31-3)
Beege & Queepe
O'Dunn & Day
Kenneth Harlan
Hse Marvenga
B Bird & Callahan
2d half (28-30)
Rockett & Page
Powers & Jarrett
John Steel
Lamarr & Boyce
O Gray Cowboy Bd

EXCLUSIVELY DESIGNED GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

Proctor

NEW YORK CITY
86th St.
1st half (31-3)
Bowers & DeLaM
Harry Howard
(Three to fill)
2d half (4-6)
Hooper & Gatchett
Jules Bledsoe
Raym'd & Caverly
(Two to fill)
58th St.
1st half (31-3)
Hooper & Gatchett
Flo Lewis
Smith Bal'ew Orch
(Two to fill)
2d half (4-6)
Bowers & DeLaM
(Others to fill)
125th St.
1st half (31-3)
Lydie Harris
Hurst Bros
Victor Graf
(Two to fill)
2d half (4-6)
Kennedy & Kramer
Bob M'Donald Co
(Three to fill)
NEWARK
Palace (31)
Monroe & Grant
Jay Velie
Blood & Thunder
Sully & Thomas
Bernice & Emily

Interstate

ATLANTA
Keith's (2)
Alexandria & Olsen
Jack & Ruth Hayes
Cuckoo
(Two to fill)
BIRMINGHAM
Ritz (2)
Hollywood Bound
(Others to fill)
DALLAS, TEX.
Majestic (2)
Chapelle & Carlton
Nash & Fately
Charles Ray
Farnell & Florence
The Cansinos
FT. W'RTH, TEX.
Majestic (2)
Bob & L Gillette
Meehan & Newman
Irving Edwards
15 Syncopators
(One to fill)
HOUSTON, TEX.
Mertini (2)
Michel
Hayes & Cody
Kellar Sis & Lynch
Fred Lightner
Frabelle's Frolics
NEW ORLEANS
Orpheum (2)
Keep Smiling Unit
(Others to fill)
SAN ANTONIO
Majestic (2)
Lloyd Nevada Co
McGrath & Travers
Kelly & Jackson
Eva Clark
La Belle Pola

Sampsel and Leonhard
SOUTH AFRICA TOUR

Association

DAVENPORT, IA.
Capitol
1st half (31-3)
Lathrop Bros
Shean & Anger
H Williams Co
2d half (4-6)
Winnifred & Mills
Kitchen Pirates
(One to fill)
DES MOINES, IA.
Orpheum
1st half (31-3)
Robbins & Jewett
Kitchen Pirates
(One to fill)
2d half (4-6)
Lathrop Bros
Shean & Anger
H Williams Co
EV'NSV'LLE, IND.
Victory
2d half (5-7)
Wm Desmond Co
Devito & Denny Co
Sun Fong Linn Tr
(Two to fill)
IND'POLIS, IND.
Lyric (31)
(One to fill)
MADISON, WIS.
Orpheum
1st half (31-3)
Dixie 4
Sharon Duvries Rv
(One to fill)
MEMPHIS, TENN.
Orpheum (31)
Jack Merlin
Lapan & Bastedo
Midget Land
Dubell's Pets
(Two to fill)
MILW'KEE, WIS.
Riverside (31)
Vernon Rathburn
Paul Sydell & S
Lou & Janet
(Two to fill)
SIOUX CITY, IA.
Orpheum
1st half (31-3)
Doyle & Blaze
Edgar Bergen Co
(Three to fill)

TUESDAYS
HOTEL MANHATTAN
159 West 47th St.
NEW YORK
JACK L. LIPSHUTZ
TAILOR, 908 Walnut St., Phila.

Ulis & Clark
Colonial 6
(One to fill)
46th St.
1st half (31-3)
Dare & Yates
Fay Milliken
Golden Bird
Stutz & Bingham
Casa Lehn Girls
2d half (4-6)
Elly Co
Convey 2 & Johnny
Welch & Hills
B Ridge Ramblers
(One to fill)
Gates Ave.
1st half (31-3)
Mulroy McN & R
Al Gale Co
Kerr & Weston Rev
Caits Bros
Ruiz & Bonita
2d half (4-6)
Reimers Bros
Fynan & Doris
"Golden Bird"
Kemper & Noble
Ebony Scandals
Metropolitan (31)
Van Cello & Mary
Mario & Lazarin
Fields & Georgia
Davey Lee
(One to fill)
Oriental
1st half (31-3)
The Andressens
Marie Harcourt
Frank Conville
Ebony Scandals
(One to fill)
2d half (4-6)
La Temple Co
Jessie Millar
Spic & Spanish
(Others to fill)
81st St.
1st half (31-3)
Jules Bledsoe
Stop Look & Listen
Harry J Conley
(Two to fill)
2d half (4-6)
Hilda Fergurson U
(Others to fill)
2d half (28-30)
Max & Gang
Wyeth & Wynn
Arthur P West U
(Two to fill)
Fordham
1st half (31-3)
George Clark Co
Sid Marion
Florence Rich'dson
(Two to fill)
2d half (4-6)
Count Bernivici
(Others to fill)
2d half (28-30)
Ruth Sis & Moore
Arnaut Bros
Jimmy Lucas
Florrie Lavere Co
Ben Blue Co
Franklin
1st half (31-3)
Max Hayes Unit
Doin' Things
(Three to fill)
2d half (4-6)
Harry J Conley
(Others to fill)
2d half (28-30)
De Kotas
Jackson & Taye
Morris & Campbell
Uncle Don Carney
2d half (28-30)
Monroe & Grant
Ryan Sis
Harry J Conley Co
Tabor & Greene
Sid Marion
The Lockfords
Palace (31)
Ken Murray
Nick Lucas
(Others to fill)
(24)
Ken Murray Unit
Jules Bledsoe
Natacha Nattova
Brady & Wells
Lou Holtz
Irving Caesar
3 Long Fellows
Regent
1st half (31-3)
Stanton & Dolores
Lucille Benstead
W & H Hutchins
Will Aubrey
Campus Collegians
2d half (4-6)
Ondek & Walnut
Maurice & Vincent
Alberta Hunter
Lew Wilson
Pisano & Landauer
2d half (28-30)
Walter Clinton Co
Metrop'lit'n Singers
Cirello Bros
Conway Earle & R
M Wynne & Sonny
Royal
1st half (31-3)
Ondek & Walnut
Maurice & Vincent
Alberta Hunter
Lew Wilson
AKRON
Palace (31)
Carrie & Eddy
Powers & Jarrott
John Steel
Corbett & O'Brien
Sandy Lang Co
(24)
J & B Cavanaugh
Lew White
Ben Turpin
Indian Reserv'n Bd
(One to fill)
ALBANY
Proctor's
1st half (31-3)
The Daveys
The 4 Jesters
Calvert & Hurd
Frankie Hunter Co
Carnival of Venice
2d half (28-30)
Paskman Minstrels
(Others to fill)
ATLANTIC CITY
Earle (31)
Wells Craven & L
(Others to fill)
(24)
The Claires
Jean Granese
Kitty Doner
Joe Mendi
(One to fill)
BINGHAMTON
Keith's
1st half (31-3)
Alberta Lee
Earl Hart
Jack Trainor Co
Gordon & Walker
Bee Hee & Ruby'te
2d half (4-6)
Snoozer Jr
Chorus Ladies
Large & Morgner
Adela Verne
Nat Haines Co
(One to fill)
LINCOLN, NEB.
Stuart (2)
4 Covans
(Two to fill)
LONDON, CAN.
Loew's
1st half (31-3)
Mason & Sunny
Geo Dormand Co
(One to fill)
2d half (4-6)
Aussie & Czech
Blue Slickers
2d half (4-6)
Robbins & Jewett
Bob Murphy
(Three to fill)
SO. BEND, IND.
Palace
1st half (31-3)
Dack Shing Tr
Murray & Maddox
Smith Sawyer Co
Buck & Bubbles
(One to fill)
2d half (4-6)
Don Valerio Co
Dixie 4
Jack Waldron's Co

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 BROADWAY
John T. Doyle; Olga Krolow

(Two to fill)

ST. LOUIS, MO.
Grand (31)
Pierce & Porter
Cadet 6
Al Zimmy & Boys
(Two to fill)

WINDSOR, CAN.
Capitol
1st half (31-3)
Aussie & Czech
Blue Slickers
(One to fill)
2d half (4-6)
Mason & Sunny
Geo Dormond Co
(One to fill)

SOUTH and WEST
OPEN AFTER SEPTEMBER
Personal Direction Tommy Burchill, Orpheum, and Harry Markham, Ind.

Pantages

TORONTO
Pantages (2)
Miacahua
Morton Bros
Jose & Edythe Rv
Al'x'nd'r & Elm're
Feather Creations
HAMILTON
Pantages (2)
Gladiators
Laddie & Garden
Flapper Freshies
Flora Le Bretton
O Nottage Girls
SPOKANE, WASH.
Pantages (2)
Peddrick & P'ches
Freed & Carlson
Opera vs Jazz
Mallin & McCabe
(One to fill)
SAN FRANCISCO
Pantages (2)
Johnnie Plank
Nee Wong
Layton & May
Walton & Brandt
Stanley Rollickers
LOS ANGELES
Pantages (2)
Johnson & Duker
Francis & Day
Gus Faye Co
Bailey & Jackson
Cook Mortimer H
LONG BEACH
Pantages (2)
Belmont's Canaries
South & West
Wm Bence
Cholet & Jones
Keep Moving
SAN DIEGO
Pantages (2)
3 Lordens
Josephine Davis
Frank Sabini
Tell Tales
Exposition 4
Willie Mausse
SALT LAKE CITY
Pantages (2)
3 Orantos
Gigolo of Paris
(Three to fill)
KANSAS CITY
Pantages (2)
Rellie & Lopell
Manilla LeMori
Radio Jacks & Q
Lane & Lee
Night in G V
SEATTLE
Pantages (2)
Striker & Fuller
Connor 2
Manahan's Co-Eds
Godino Siamese 2
(One to fill)
MINNEAPOLIS
Pantages (2)
Joe Fenton
Levan & Bernie
Suite 16
(Two to fill)
VANCOUVER
Pantages (2)
D & H Walker
Flo & Ollie Walters
Al Butts & P'ches
Billy Gilbert
Herbert G'ldine V

Stanley-Fabian

ATLANTIC CITY
Earle
1st half (31-3)
Lois & Jean
Edwards & Sanford
Ardine & Tyrell
Lillian Morton
6 Harmaniacs
2d half (4-6)
Frank & Forman
Wylie & Young
Levan & Bolles
Songs & Steps
(Three to fill)
2d half (4-6)
Sally Irene & Mary
Lillian Morton
Lomas Tr
(Two to fill)
PATERSON
Regent
1st half (31-3)

SONS OF SONGLAND
JEROME and RYAN
Still Stopping Shows
LOEW CIRCUIT
Direction
LEDDY & SMITH
226 West 47th Street Suite 901

Jimmie Reynolds
Chas Withers Co
(One to fill)
ELIZABETH
Ritz
1st half (31-3)
Jimmy Lucas
Sally Irene & Mary
Frank X Silk
Polar Pastimes
(One to fill)
2d half (4-6)
Bud & J Pearson
Marg Benstead Co
Ardine & Tyrell
Kay Stanton
Cy Plunkett Gang
HOBOKEN
Fabian
1st half (31-3)
Meyer Golden Unit
(Others to fill)
2d half (4-6)
Polar Pastimes
Mollie Williams Co
Levan & Bolles
Gamble Bros
(One to fill)
UNION CITY
Lincoln
1st half (31-3)
Bud & J Pearson
Reis & Dunn
Ray Stanton
Adeline Bendon Co
(One to fill)
2d half (4-6)
Pope & Thompson
3 Midnite Steppers
Jimmy Lucas
(Two to fill)

Butterfield

JACKSON, MICH.
Capitol
1st half (1-3)
A & L Rudack
Ralph Whitehead
(One to fill)
2d half (4-7)
Texas 4
(Two to fill)
K'L'M'ZOO, MICH.
State
1st half (1-3)
Gill & Marguerite
Broadus Erle
Billy Champ Co
2d half (4-7)
Ralph Whitehead
11 Glorious Girls
(One to fill)
LANSING, MICH.
Strand
1st half (1-3)
Britt Wood
Fein & Tennyson R
(One to fill)
2d half (4-7)
Gill & Marguerite
Broadus Erle
Billy Champ Co
PONTIAC, MICH.
State
1st half (1-3)
Sun Fong Lin Co
(Two to fill)
2d half (4-7)
Britt Wood
Fein & Tennyson R
(One to fill)
SAGINAW, MICH.
Temple (1)
Henry Santry Or
(Two to fill)

Fox-Poli

BRIDGEPORT
Palace (26)
Idea of Beauty
(Others to fill)
HARTFORD
Capitol
1st half (26-28)
Grotesque
(Others to fill)
NEW HAVEN
Palace (26)
Songs I Love
(Others to fill)
SPRINGFIELD
Palace (26)
Fantasma
Barto & Mann
(Three to fill)

Great States

JOLIET, ILL.
Rialto
1st half (2-4)
Argo & Young
Junior Scandals
2d half (5-7)
Enchanted Forest
Murray & Maddox
(One to fill)
WAUKEGAN, ILL.
Genesee (1)
Thalero's Circus
Leon & Dawn
Memories of Opera

Cabarets

NEW YORK

Casanova Roof
Frances Williams
Jack Smith
Leon & Bebe
Jerry Friedman Or
Castilian Royal
Al Shayne Rev
Les Stevens Orch
Chateau Madrid
Jack White
Arthur Brown
Mary Price
Pat Harrington
Pearl Harris
Montrealers
Connie's Inn
Leonard Harper Rv
Le Roy Smith Bd
Cotton Club
Dan Healy Rev
Berry Bros
5 Blazers
H & Mil Dixon
Josephine Hall
Litha Hill
Duke Ellington Or
Dome
Ernest Charles
Imogene Coca
Sue Baxter
Walt Feldkamp Or
Everglades
Le Roy Prinz Rev
Eddie Davis
Fawn & Jordan
Thelma Edwards
McCunn Sis
Keith Rayne
Tira Kewin
Marie Regan
Joey Chance Bd
Oakland's Terrace
Will Oakland
Buddy Kennedy
Blanche & Elliott
Kay Green
Rosalie Wynne
Joe Stracy
Shirley La Mont
Ada Winston
Peggy Bolton
Mildred Lorraine
Loretta Flushing
Dorothy Cranby
Boots Mallory
Maria Whitney
Alice Cavin
Landau's Bd
Paramount Hotel
Roy Ingraham Or
Bessie McCoy
Tess Noel
Dorothy Florence
Carson Sis
Helen Swan
David Donnell

CHICAGO

Alabam
Kitty Cohn
Dorothy Durnell
Billy Meyers
Bernie Adler
Eddie Jackson Bd
Ambassadeurs
Esther Durnell
Thelma Villard
Louis Stover
Isabelle Gerhardt
Fred Villani
Jimmy Noone Bd
Bridge
Romo Vincent
Mary Stone
Benita Frede
Clarita
Bill Kranz Bd
College Inn
Frank LiBuse
Sleepy Hall Bd
Colosimo
Bobby Danders
Emmy Carmen
Doris Hurtig
Kitty Garner
Thelma & Roland
Pierrot 3
W Newberger Bd
Dells
Earl Rickard
Kirby & De Gage
Alvira Morton
Coon Sanders Bd
Frolics
Geo McQueen
Nelle Nelson
Phyllis Rae
Lishecon & Alice
Irene Faery
Julia Gerity
Ann Allison
Buddy Howe
Sol Wagner Bd
Garden Allah
Castles
Eddie Clifford
Cecil Lehman
Babe Payne
Lew Lewis Bd
Golden Pumpkin
M Sherman Bd
Lincoln Tavern
Ray Miller Bd
Corlas & Louise
Rick & Snyder
Helen Savage
Carmen DiGiovanni
Raphael
Herbie Zeller Bd
Stables
Don Ulsh
Johnny Dodds Bd
Terrace Garden
Peters & Farrell
Gus C Edwards Bd
Turkish Village
Ieleen Tanner
Sarah Theobold
Pep Hunter
Jackie Hamlin
Ruste Darnell
Hall Galt
George De Costa
Margie Ryan
Freddie Janis Bd
Uptown Village
J Garrigan's Bd
Vanity Fair
Romo Vincent
Geneve Butler
Snyder & Walton
Art Panstead
White House
Mickey Cherep Bd

86TH ST.

(Continued from page 43)

be day labor. It can be artistic. Only a question of technique.

Two dances suffice for Bernice and Emily. Those capable of appreciating the body strain of four minutes of high kicking followed by another period of assorted front-overs on a flight of stairs will know that the girls at three and four a day are giving ample value. Theirs is a pleasant dance interlude happily free from the painful vocalism attempted by so many daughters of terpsichore.

No new acts on the bill. Dakotas and Chic Cooper, whip manipulators, "Four Pepper Shakers," colored quartet, "Blood and Thunder," the burlesque 1857 melodrama with sneering villain and posing hero.

Not omitting Jimmy Lucas who saws upon a fiddle with great vigor and much comedy. His classic is "Wedding of the Painted Doll" and "Laugh, Clown, Laugh," done simultaneously.

Clara Bow in "Dangerous Curves" on the screen. *Land.*

STATE-LAKE

(Vaudfilm)

Chicago, Aug. 24.

Bill this week less successful than it has been for some time. Plenty of novelty stuff, but nothing solid or substantial.

Buck and Bubbles only act over big; others got polite returns. Besides, things moved slowly at the first show, waits between acts at times so long audience grew restless.

Lathrop Bros., precision taps, opened. Boys make neat appearance and work in clean fashion. Good results.

Following was the big novelty, Les Klicks, lighted marionettes on a dark stage. Held attention through its short time, and even managed a couple of laughs.

Ben Bard and Robby Callahan. Bard playing straight after one solo bit, over Bard's popularity here and Callahan's right answers. An act that gets laughs out of the one about "pilot on a farm"; can't flop.

I. B. Hamp and Co., three femmes and three men, produced a medley of disconnected bits, some good, but most not so good. Some crazy humor, idea of which was oke, but folded fast. Consisted of an opening duet number in stage box which nobody got; followed by white-wing duo ballad about horses, getting laughs. One blackout swiped from a revue. A couple of tunes warbled by the gals; and close with burlesque balloon dance by the three fellows. Just enough strength to get across the line.

Buck and Bubbles got a reception, and over with their nonchalant dance and piano routine. Two encores.

Marcelle and Williams, assisted by George Andre and Salve Gianino, with act now billed as Kitchen Pirates, satisfied with their idea-adagio mouse and cat dance.

"Half Marriage" (R-K-O) feature. Three Pathe review clips. No news shots.

Biz very good. *Loop.*

Seeing World with Celebs

(Continued from page 1)

when questioned on its catchline slogan of "See the world at a profit," the latter explained that when the proposed picture was made and should any profits accrue from it, those participating would be reimbursed, although admitting a gamble and assuring nothing other than the trip for the $3,000 tossed in.

When questioned further, H. J. Binney, who has charge of the trip, claims the company has signed Walter Merrill and Dorothy Vaughn for its proposed production, to be called "Rewarded Sacrifice."

Binney claims other and shorter trips will be arranged later with prices within reach of the less opulent unable to go for the $3,000 milk.

Binney is from California, where he claims to have engaged in independent picture making and claims that Judge E. R. Dodge, of Reno, and H. E. Gilbert, New York dry goods man, are associated with him in the venture.

Binney admitted that few advance reservations had thus far been made for the around the world trip, but he and his associates are not discouraged, figuring things will shape up in a last minute rush.

When sounded upon possibility of the proposition being a stock floating venture, Binney denied that any would be available.

Beer and Morley

(Continued from page 1)

off the Prohibition forces in Washington, is the charge.

From whence came the snoopers who had never previously heard of Hoboken. They left Chris and his show alone, but dried up the town on its beer side.

And so the battle rages, Chris against the town he thinks he made and the town against Chris for ruining Hoboken.

Before Morley and "After Dark," Hoboken's only pursuit was not selling beer, retail and wholesale; it also ran a few street cars.

Speaking about Christopher having lighted up the Hoboken streets downtown through sending "After Dark" into a season's run, that is not health preserving in Hoboken; they want to slough you for mentioning it, for that's a part of the ruination, assert the Hobokeners.

the opening of the new season, Chris is to open a new play in Hoboken. Everybody in the world wishes him good luck with it except the people of Hoboken.

PARIS PLAY LIST

(Continued from page 3)

Marius Lambert, at the Theatre des Champs Elysees; "Arthur," operetta by A. Barde, score by Christine at the Daunou; "Paris et voir Paris," operetta by Serge Veber, at the Scala; also a revival of Rostand's "Princesse Lointaine" at Theatre Sarah Bernhardt, with Vera Sergine, Paul Bernard, Henri Rollan; followed by H. R. Lenormand's "Le Simoun."

Another revue, "Paris Miss," is in hand at the Palace for September, with Mme. Mistinguett, Earl Leslie, Rocky Twins, Aime Simon-Gerard, Betty Spell, Lily Scott, Maria Lee (Hungarian dancer), Henry Garat and Viviane Gosset. "Hit the Deck" (to be here entitled "Allelujah"), is in rehearsal at the Mogador.

Other Shows

Other adaptations of the season are to be "New Moon" at Christmas at the Chatelet; "Desert Song" perhaps at the Sarah Bernhardt; "Alibi" probably at Athenee, "Diversion" at the Mathurins; "Journey's End" at Edouard VII; "By Candlelight" (not yet settled); "Shanghai Gesture" at the Apollo, with Jane Marnac, lessee of the house with C. Wyn.

STRATFORD

(Continued from page 42)

dressed as they are. He first comes to attention in a contest among the musicians to see who can get hottest on the chorus of a pop number. The string department is overlooked in the contest.

Gilbert starts a lengthy remonstrance which eventually brings him out front to do his stuff. After that he uses the fiddle to carry on a conversation with the m. c., plays "Yankee Doodle" as it would be played in various nations and dresses it all with his accented gags. He is introduced as a new member of the band and his talk further induces the innocent customers to give the new boy a hand. Although his comedy is sometimes rather childish, Gilbert's act as a whole is good picture house stuff.

Other acts were Nube Brothers, colored hoofing team of medium merit, and Mack and Daily, man and girl on roller skates, mixing a few legit tricks with lots of clowning. Fair act.

Feature, "Melody Lane" (U). All-Universal film bill.

Business average. *Ring.*

PENN

Pittsburgh, Aug. 23.

Down here this week, marquee reads "Wonder of Women"—Teddy Joyce, and it's more truth than gagging. Wriggling uneasily perhaps under the billing of "Pittsburgh's Own Flaming Youth," this T. Joyce came back as m. c. and the town's flaps declared a holiday.

Perhaps, in another day, the mystery will be explained. At present, this "wonder of women" is an enigma. Dames here sent him flowers for his opening; wired and phoned and packed the alley in back of his dressing room, throwing everything from pocketbooks to silk stockings up to be autographed. His shows were big moments in the lives of little people.

The stage unit, "Let's Go," could have gone for the week and never been missed.

The minute Joyce walked onto the stage, the outburst started. Every time he tried to talk, those flaps went nuts. Each time he wriggled a hip they went into ecstasies. When he warbled a tune, and his singing voice is something that would sound better silent, they stamped their feet. As Heller, of Heller and Riley, said, "He ought to run for mayor." He'd be swamped, however, since the voting age is 21.

Two hours before the house opened Monday there was a line three blocks long in front of the b. o. Management finally let 'em in and house organist had to give a one-hour concert until film operators arrived. The picture came and went and was hardly noticed. Then the screen flashed the stage show announcement. Teddy Joyce's name appeared and the dizzy darlings gripped their seats.

This fellow might be an m. c., as m. c's go, and then again he might not be. He can dance, yes. He has youth and pep, yes. What he lacks he evidently doesn't need, for 50,000 flappers certainly can't be wrong.

Half the audience didn't know who was on, for every time Joyce started to announce a turn, he was drowned out. Al and Gussie Blum clicked with their rag-doll dance and some of the chorus routines were novel. The Brachs and Heller and Riley fared just so-so. This week, anyway, the Penn could have dispensed with a stage show and booked Teddy Joyce for six days of personal appearances. *Cohen.*

CAPITOL

("Dixie Derby"—Unit)

New York, Aug. 23.

Louis K. Sidney is now getting screen credit for supervising.

This is Dave Schooler's last week. Next week, Walter Roesner.

Ticket takers moved forward in lobby Friday in anticipation of crowds for "Broadway Melody" (M-G-M).

Song pluggers in lobby.

King, King and King, those grinning tap dancers, playing a repeat and a big hit.

Johnnie Berkes and girl in concentrated version of their vaude act. Eliminations help. Laughs but anaemic at finish.

Lucille Sisters, harmonizers of ye olde school. Good, but bit intimate for this hall.

Schooler's farewell speech unexpectedly ingratiating. He's getting smoother. His piano solo a wow.

Stage band's offering baffling. Is it futuristic?

Chester Hale's pippins. Cute is the word.

M-G-M International newsreel with Graf Zeppelin exclusive. Silent.

Yasha Bunchuk, pit pilot. Overtures popular here.

All seats occupied.

Standees. *Land.*

Par has started rehearsals on "The Showoff." Hal Skelly, Doris Hill and Clara Blandick in cast. Frank Tuttle directing.

John Sainpolis, De Witt Jennings, Aggie Herring, for "The Next Room," FN.

London Chatter

(Continued from page 3)

England. Day may sell the collection.

Coaching crews with jazz music is latest for London Rowing Club of the Thames. System will be tried out for three weeks to see if it puts any extra speed into crews. Coxwain acts as conductor.

James Whale, who first put "Journey's End" on for the Stage Society for the fun of it, was making $100 a week a few months ago. He is now engaged as the producer of talkers and goes to your side on a $1,000 a week contract.

Stories here are that Reginald Denny is coming back to produce in London, doing three at Elstree and carrying whole production costs on his own.

Vladmir Strongoff, Russian ballet dancer, is Charlie Stone, musical comedy actor.

Frank Goddard who was socked by some film actors in a dispute in Hollywood, was once heavyweight champion of England. Without that handicap he probably would have kept out of hospital.

Renee Kelly will play the lead in "Misadventure," Reginald Berkeley's adaptation of a French comedy, "We Miss the Men." Miss Kelly just returned from Australian tour.

Constance Collier to take the title role in "The Matriarch" in New York with Dorothy Gish as a probable Toni. Mrs. Pat Campbell, starring in it here, will not go over.

Mona Grey has had to have another operation on an arm broken last March in a motor smash-up. Took ether instead of a vacation.

Mary Newcomb, American, will play lead in "Emma Hamilton," new E. Temple Thurston piece which opens in London Sept. 17.

Tourists are told to lay off multi-colored striped ties, as they usually belong to some university, school or regiment.

Lady Oxford has a dog that does tricks at fetes, with her as ring mistress.

Bramwell Fletcher, Al Woods' latest gamble in the form of a three-year contract, was cashier in an insurance offce two years ago. Got sore in row with the boss and walked. His diction got him the Woods contract.

Evelyn Laye, musical comedy, says she's getting $50,000 for her next Hollywood migration for Ziegfeld and Goldwyn. Picture starts in Feb.

Fay Compton back from Hollywood and much thinner.

Ronald Squire will play lead in Frederick Lonsdale's new play soon at the Queen's.

Oxford bell-bottomed trousers are back to where they belong now. Femmes wearing them at Cowes Regatta look like American gobs from waist down.

Ben Greet, now Sir Philip Ben Greet, returns to New York in the fall to give a series of lectures at Columbia beginning Nov. 16. Greet was recently knighted.

Sir Harry Lauder had a birthday Aug. 14 but wouldn't give his age away.

Nice Chatter

Nice, Aug. 15.

Casino at Juan les Pins is the hot spot of the coast these moonlit nights, with Rosa Dolly, Grace Moore, Harpo Marx, Dudley Field Malone, Nina Wilcox Putnam, Mary Garden, Gaby Morlay and Mrs. Alfred Vanderbilt plenty conspicuous.

Entertainers at the Juan les Pins Casino include Jule and Solange Landry, dancers; Rose and Honey and Morrison, and the eight Scandinavian artificial ice skaters.

Nathan Burkan, lawyer, gadding around Europe, used Nice as a stopover.

Conan Doyle and H. G. Wells expected to attend the trial of Richard Corbett, English boy, who murdered his mother because he could no longer see her suffer the agonies of cancer. Trial will be held at Toulon, other side of Cannes. Knowing the French temperament, kid will probably be pardoned.

Frank Keaney, a figure known to all the cafes on the Riviera, has gone to Hollywood.

Gerald Fielding, thought to be Ingram's next lead now that Petrovitch is working in Germany, has gone to Hollywood. His brother tried the same gag two years ago and came back without a tumble. Talker situation may help Fielding, who, though born in India, was educated in England. He has played in three pictures for Ingram.

Jed Prouty, for "Cotton and Silk," M-G.

Charles Quartermaine, for "Bishop Murder Case," M-G.

M-G has changed title of "Kempy" to "Wise Girls."

Roy Stewart, Russell Simpson, for "Lone Star Ranger," Fox. Exteriors to be made in southern Utah.

Chatter in New York

Rian James completed his novel.

Danny Collins back from abroad.

"The boys" always refer to a machine gun as "the equalizer."

Tony Sallemme is sculptoring Louise Cook.

Bud Keeley arrived from Chicago with four songs.

Johnny Weismuller-Camille Lanier engagement shortly.

Tex Guinan and brother Tommy are 200 g's ahead in Wall street.

Frances DeLacey recovered from operation and back with Carroll.

Mr. and Mrs. Benny Mor[illegible] of Chicago in New York to see shows.

An English girl has arrived on Broadway with the name of Lea Lee.

Richman Club opens Oct. 3 with a possibility of Harry returning there.

Tex Guinan in introducing one of her dancers said: "This little girl had to leave school on account of pneumonia. She couldn't spell it."

Major Edward Bowes going to the coast Friday. Mrs. Bowes is out there.

Madeline Mack, unable to land a chorus job, connected with Filmograph.

Noel Busch, of the Daily News staff, is notated in the social register.

Joe Furnas, former a[illegible] to [illegible]nn Farnol, now writing copy for Hanff-Metzger.

First Fay cab spotted in the traffic of the Stem last week. Nifty job.

Bessie Love will have no facial scars as a result of her auto accident, doctors say.

Jack Fegal will be best man at the wedding of Billy Moore and Lorell McCarver.

Dick Krakeur sitting at Edgar Selwyn's office while latter is abroad. Is Selwyn's new gen. mgr.

Cogert and Motto (vaudeville) have made a series of shorts for Pathe Radiotone. Team is billed as Coffee and Cake.

Warren Nolan's routine about press agents is in Theatre Arts Monthly this time.

Frank Carson quit the Old Westbury (L. I.) course because aeroplanes annoyed him.

James Gow gives up secretarying to the editor to become apprentice to the World's film dept.

Blanche LeCalire, given a principal role in the Youmans show, was formerly in pictures.

Ted Shapiro's hobby is first editions, Shaw, Galsworthy, etc., he says. They say market extras.

Dick Polar[illegible] back from the coast, whither he escorted Georges Carpentier. Returns thither next week with Sid Gary under his cinema belt.

Chorus girl overheard telling her mother she was going to see that 18-day diet picture—"Fast Life."

Dolly Gilbert will be with "Scandals" again and will sing "Pickin' Cotton," to be used this year, too.

Paul Tremaine bought a violet ray machine and is said to be giving the works daily to members of his band.

Manicurists of the Park Central barber shop rate more orchids than the majority of the smartest showgals in town.

Arthur M. Kraus, the orchestra booker, came back on the fast "Bremen" from a two monts' European jaunt.

Tonsils have taken Katherine Zimmerman to the country with hospital to follow. Eudora Garrett pinch hitting.

The roulette wheel at Asbury Park has cleaned most of the Stem gamblers, who trekked there to make a killing.

Lucien Leumas, critique of the Paris Midi and Le Journal is in New York writing a letter home on the show layout here.

Coast reports say big studio wants Mark Hellinger to stick. Frau, former Gladys Glad, nixes it; east coast defender.

Some of the boys have actually sunk to wearing those neckties ornamented with the bust of a pretty girl done in oils.

Sophie Tucker has sold herself back to vaude for two idle weeks, for Keith's in St. Louis and Kansas City, Aug. 31-Sept. 7.

Whispering Smith closes within the next four weeks at the Casanova, having booked passage Sept. 18 on the "Berengaria."

Forty-seventh street station gobbled a flock of the bookmakers around the Somerset Monday afternoon. Out an hour later.

Someone mentioned Whalen giving his detectives a bag. Another replied the bag held everything a detective needs except a brain.

Morris Kinsler, assistant to Bernard Sobel in the Ziegfeld publicity office, went away for his vacation last week and returned wedded.

Ned Wayburn has added the ninth speedboat to his collection at Lake Sunapee, N. H., now claiming the largest personal flotilla in existence.

When "Diamond Lil" played Atlantic City, Mae West was a beach sitter. She went for bathing suit that cost $80. Take that in the water, not she.

Andre Charlot, on a flying trip to New York, returned Friday to London. He signed no one while here, spending his time mostly looking over Broadway's night clubs.

Sylvia Sidney and Helen MacKellar have been cast for roles in a Crosby Gaige production, as yet unnamed, which deals with the life of a temperamental actress.

They say George White will appear in the new "Scandals" personally, because of his lack of real big name. Hasn't appeared on the stage since "Manhattan Mary."

Bernie Williams, M-G-M, having gone to Hollywood to join his former boss, Hubert Voight, now with F. N., a promotion for Milt Weiss has followed at M-G-M.

Quite the laugh of the town is the advertisement run by Child's restaurant in the Madison Sq. Garden building. It trade-marks the place as "Where Genius Meets Genius."

Howard Dietz took the "longest week-end" vacation on record, starting Tuesday night right after the M-G-M "Hollywood Revue" opening until following Monday.

Francis E. Ziesse, business agent of the cameramen, vacationing. Howard Hurd, Arthur Reeves and Ray Klaffki, representing the coast local, 659, in town on union biz.

When Ward Morehouse received the script to learn his lines in "Hocus-Pocus," he was a flop at rehearsal. So he took it home and rewrote the thing to suit himself.

Workmen declare it will take another year to tear down the brick and steel armory at 67th and Broadway. They've already been hacking at the giant edifice for six months.

Morris Gest is worrying over what the papers would have said if the railroad accident he narrowly escaped from with his life near Denver recently had been fatal. Morris calls it reaction.

It's just "Reach for a Lucky" now, with the "instead of a sweet" qualification completely out. Lucky Strikes lost too much by antagonizing the confectioners who refused to handle Luckies.

The Billy Seemans are returned from the first honeymoon trip. The Mrs. is Phyllis Haver as was. They are living in the Sky Hye Farm in the Village. Some call that a pent house; others call it nifty.

Eugene Redding back from Canada after settling deceased father's estate, squawking about someone registering him on sucker lists. Discontinuing phone until talker campaign subsides.

Margy Whitney returned after two years in Lincoln, Neb. Worked one week at Ross-Fenton Farms. Said it was too cold there. Sorry she came back to Broadway; returning to Lincoln next week.

Crosby Gaige has invented an automatic train coupler which connects the air brake and signal lines. Requires no brakemen. Took years to perfect the device in his private machine shop up Peekskill way.

Lew Golder's annual shore dinner party, at his home in the Thousand Islands, for poor children of the river, goes on next Sunday. The poor kids get a swim, then Lew tells gags and they forget to eat.

Mazie Ward, cute trick cigaret vendor at Dave's Blue Room back on the job after rushed plenty by a supposedly bankers' contact who was going to set her pretty in pictures. She'll tell you its all a fake.

Newport society is dismal with the imminent completion of Mount Hope bridge which makes the resort but a half hour's drive from expanding Providence. Plenty of hoi polloi motorists after swim and fun there.

The Charlie Freemans of Freeport, with four sons, youngest 9, have adopted a 2½ year old orphan girl. The boys missed a sister, as did their parents. Charlie Freeman, when normal, is booker for the Interstate.

An admirer sent Estelle Phillips a huge box of roses. It was her birthday. She displayed the choice roses to another boy friend, saying: "Gee, these flowers stand as high as I do."...."Not in my estimation" was the gallant retort.

1c. TALKERS

One-cent talkers will be the innovation of the nickelodeon and shooting gallery joints in Times Square. The Radio Amusement Corporation, next to the New Amsterdam, will install the first.

The Mutograph is now in use. But it won't be mute any longer. When a patron sticks his penny in to see a hot little reel, he will henceforth place earphones to his twin appendages and the vulutes will record speech.

Machine is newly patented.

Chatter in Loop

Inaccurate Biographies
HARRY P. MUNNS

Harry (Tango) Munns, theatrical attorney, has been annoyed by more Variety muggs than are at present working on the rag. He has been here long enough to say goodbye to Pug Pulaskis, Obit Vances, Jiggy Bigelows and Trala Landrys, and he has no regrets.

He is the best-trained news source in America. A hard working Variety moron may come into the Loop at 4 p.m. after 18 holes of near-golf and have a good day in a news way simply by cornering the resigned attorney. "Tango," says the mugg, "I am looking for stories that will look like I have been out all day getting them."

"I see," says Tango quietly. "Did you know that the Avalon theatre was robbed last night?"

"No," says the reporter, writing 'Av rob' on Mr. Munns' stationery with Mr. Munns' pencil on Mr. Munn's desk.

"Where have you been?" asks Tango, even more quietly.

"Playing golf," says the reporter, writing 'ply glf' on Mr. Munns' stationery and then rubbing it out with Mr. Munn's eraser.

"What did you shoot?" asks Tango.

"Well," says the reporter, "I would have shot a 95, only on the 18th hole I tried to cut across a dog leg and lost my ball. Then I niblicked three times across the green and missed four putts. That wouldn't have been so bad, only—"

"What did you shoot?" persists Tango.

"Well, I shot 125," says the reporter softly, "but I'm going out again Sunday——"

"The Avalon," says Tango, quietly, "was robbed last night by a dark-skinned man with a broken nose. You will find details in this morning's paper. I would give it a 14 point lower case head and use the steady succession of local theatre robberies as my lead.

"Then you will need a number three story, because you haven't gotten many number threes this week. I will give you that later.

Meantime, use this next one I'm telling you in a box on the vaudeville page, with a 12 pt ffc head. And I have an obit, too, but I think I'll send it on to Vance. He puts feeling into them that you never will understand. His Godspeed to Elmer Glutz, of Glotz and Glutz, was almost lyrical."

"My!" exclaims the reporter.

"Yeah," says Tango, pensively.

"I know you boys," continues Tango. "You see that spittoon over there? I put it in that corner because that's the last place Pulaski would ever think of finding a spittoon."

Besides the spittoon, Tango has 14 pictures of his twins hanging on the walls. Ask him about them and he says:

"Those are the twins. One is a little devil and the other is very quiet. I have another baby, too, as you can see in that picture over there. Sometimes she's a little devil and sometimes she's very quiet. Maybe she should have been twins."

Tango was born in the middle west and worked so hard nothing happened to him until he graduated from law school. Finding himself out of a job, he got one. Then he married and had his babies. He is now partnered with Fred Lowenthal, comprising the legal firm of Lowenthal & Munns. He handles theatre deals, contracts, divorces and lawsuits. He never releases a divorce story, because he has three kids and loves his wife. Next to his family he admires a good steak, and next to a good steak he likes fried onions.

Nobody can complain about a guy like that.

Carl Leserman, F. N. district head, in N. Y.

Ruth Diamond, dancer, to the coast for pictures.

New Chi opera home to be ready in about a month.

Lou Kosloff subbed for Al Kvale at the Oriental during vacation.

Norman Moray, Warner voice for this district, back from N. Y. and confab.

RKO pictures office here overhauled and rearranged so it won't be mistaken for FBO.

Clark Rodenbach, Daily News picture critic, collecting paper match covers during his vacation.

Chicago Journal staff reading the New York tabs in preparation for their own rag going smallie.

Abner Silver, enroute to Hollywood, toured Woods building, slapping backs and scraping acquaintances.

Tiffany-Stahl remodeling offices since small blaze caused by crossed wires or something gave them an excuse.

L. Hately Ormsby, director Chi Civic Players, heads list of judges to pick out 50 lookers from mob of woiking goils.

Bernard Pollack, sales mgr. for Witmark, in town trying to make some money for his employers. They say he went home satisfied.

Sure enough, Charlie Hogan bought a new car and postponed his marriage. The girl friend dented the other car, turning it into a good buy for Warshawsky.

Peggy Charters, of the Schooley agency, spent two hours convincing a young kid, crazy for the footlights, that she sho[illegible]'d go back to school and keep out of show business

Cigars and good cheer as souvenirs to well-wishers at the formal opening of the new Chi offices of Piantadosi Bros. and Witmark. All were well wishers, all got the cheer they gave.

Alex Swidler, local Gus Sun manager, now at liberty to leave for three weeks on business trip, since Madeline Wisa, the hard-working gal with that office has returned from a month in Bermuda.

Grief-stricken at news of the death of Bert Shepperd, her husband, Marie Alvarez managed to do one show with Joe Whitehead at the Avalon and then collapsed in the wings. Entire house staff remarking her gameness.

Hubert H. Dreis, of Zuhn and Dreis, is operating a summer resort at Elk-Rest Ranch, Fifty Lakes, Minn. Zuhn is regarded with awe by the natives, who have never before seen one man eat five pounds of fish at one sitting.

The Dempseys are in town; Jack opening at the Palace here this coming Saturday. Gave two luncheons the other day; Jack, for the sports boys, and Estelle, who also goes vaude in New York soon, handed out smiles and food to big shots and newspaper folk.

Milton Berger off to New York to arrange his approaching nuptials.

Bert Wheeler, in town overnight on his way west for the Balaban dinner, lost his hat at the festivities.

COLLINS FINED $5

Dancer Fought With Apt. House Supt.—Several in Fracas

William Collins, 21, dancer, of 234 West 120th street, was in West Side Court before Magistrate Edward J. Walsh on the charge of fighting with a superintendent of an apartment. The dancer was found guilty and fined $5.

Collins was charged with beating Paul Bell at 25 West 68th street.

Collins with a chum and two women entered the apartment. The men were ordered to leave.

The dancer's chum began the argument. Soon the "super," a negro doorman and the dancer and the chum were at it.

Collins denied the charge.

Unaware About Gun

Norman Allen, 28, performer, of 2447 8th avenue, was acquitted in Special Sessions of a charge of possessing a revolver. He was arrested in his home by Detective Joseph Flinton, of the West 135th street station, June 25, last.

Allen satisfied the Justices he was ignorant of the gun's presence until the detective found it in an unused trunk which did not belong to Allen.

NEW YORK THEATRES

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Featuring WILL MAHONEY, WILLIAM DEMAREST, THREE SAILORS, 56 PRIZE BEAUTIES.

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STREET SCENE
Extra Labor Day Mat Monday, Sept. 2

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Stories by Jack Conway

From 1920, onward, Jack Conway wrote a series of stories appearing in Variety. Mostly the stories dealt with baseball and prize fights players and pugs. This series is reprinted weekly. Story below appeared in Variety, June 17, 1921.

CON'S CUT-UP CUTH' REFUSES TO SLIDE

Half Hour's Rain Upset Him and Algy

Syracuse, June 15.

Dear Chick:

I'm off the female impersonators for life and I would like to trade both of these cakies I got to Shubert for a new drop or somethin useful. You can never tell what they are goin to pull next. Last season they wanted the fences painted cerise and a lot of other junk and now they are beginnin to cut up again.

CON

We blew two ball games to Toronto here last week because Cuthbert and Algy refused to slide after about a half an hours rain. Can you beat that. They wouldn't get mud on their uniforms and were both tagged out on plays at the plate when they should have been sittin on the bench pullin for the next hitter to get on.

They're sore on me because I have ditched the rubber balls and they aint getting their daily homers. I'm afraid to throw in those elastic apples while we're winnin and dont believe it's necessary. But them two clucks like the glory and the three sheetin that goes with the four-baggers and this is the way they take to get back at me.

I bawled them out until I almost sprained a tonsil, but they insisted that they wasn't takin no chances in the mud and that if I wanted mudders I should wire Father Bill Daily. Can you imagine me havin to hire mudders to play ball on the wet days. It would take a female impersonator to even think of a crack like that.

If they wasn't both cracker jack ball players I would put boots on them and make them work out in the Coast League durin the rainy season. The next thing I know they will be demandin Equity contracts and refuse to play Sunday ball unless they get prorated.

McGraw made me an offer for Cuthbert last week but I wouldn't let him go until the season was over if they gave me the Polo Grounds. Can you imagine him playin for Mac and refusin to hit the dirt for fear of gettin mussed up.

Talk about actors crabbin about billin and dressin rooms and such stuff, why these two would make a guy like Belasco throw away his grease paint. They can think of more things they ought to have than a chorus girl at a stockbrokers banquet.

Neither one will ride in anything on a rattler but a lower and to ask them to carry even a tooth brush from the train to the hotel is like tryin to elect Sims Mayor of Dublin.

Believe me old timer if I had to do over again they would both be leapin' around back of the foots in that troupe I bailed them out of. A base hit in the pinch covers a multitude of mental boots but it would take a quartet of Babe Ruths to repay me for the grey hairs those lobs have wished on me since I developed them.

Connie Mack can have his college boys but the next time I begin buildin up a ball club I'm goin to police headquarters and get me a flock of apple chasers that have done at least one bit for mayhem.

Life is too short to be worrin about whether your outfield is goin to like the way the ball park is situated and whether the colors of the fences are goin to jar on their artistic senses.

Give me nine boys who wear red flannel underwear and who can flop on the floor in a pinch and I'll be satisfied. They may not win as many ball games but they wont use up so many managers in a seasons play which is savin money for the owners just the same.

We open a long home stand here today and I hope to get lucky and win a few games from that Baltimore bunch who have gone crazy with the heat. Of all the lucky bums I ever heard of they are the champs. They've won about 23 in a row and are leadin the league by about six games, but wait until we get a blam at them.

If we dont have their outfielders gaspin with their tongues out after we carom a few fast ones off these fences, then in goes the rubber balls.

Your old side kicker, Con.

LARGEST CHINK EATERY ON B'WAY; SEATS 2,500

The largest Chinese restaurant in the world opens Nov. 1 in the new Cunningham building on Broadway, extending from 51-52 street, when the Palais Royal opens with 2,500-seat capacity. The restaurant will extend the length of the building from 51st to 52nd street, front Broadway with an electric sign 200 feet long and extending 160 and 150 feet, respectively, around each corner, making this the largest single incandescent display on Broadway.

Palais d'Or restaurant management, that highly successful chowmeinery which has been known to gross $25,000 weekly or $100,000 monthly, behind the new Palais Royal. A departure for the Chinese management will be that B. A. Rolfe, its star musical director, will be a financial partner as well as business associate through holding stock in the new Palais Royal.

Rolfe will double between both places and will have the largest dance orchestra (20) on Broadway, built for versatility and concert as well as dance music. NBC will install a radio wire in the new Palais Royal, probably WJZ, since the Palais d'Or is on WEAF.

An idea of Broadway ground-street rentals, compared to one-flight ups, may be gathered from the Broadway and 51st street corner store in the Cunningham building (opposite the Capitol theatre), which the Whelan combination drug-luncheonette-cigar store occupies and pays $80,000 annually. The Palais Royal restaurant with a block long upstairs room, plus an ample lobby entrance, pays about the same. The Palais d'Or restaurant, sister enterprise, pays $45,000 annually for a room with only 700 to 800 capacity.

PUG TRUSTY BLEW JAIL AND TOWN WITH GIRL

John Loughlin, known in the fight ring as "Babe Drenton" lightweight, of Manchester, N. H., and who fought the semi-final at the Sharkey-Weinert fight, he said, was arraigned in West Side Court as a jail breaker. Arraigned with him was Helen Lazzar, 16, factory employe of Manchester.

Both were arrested at Broadway and 42nd street by detectives Clarence Gilroy and Charles Dugan of the West 47th street station. Loughlin and Miss Lazzar have been living at 238 West 52nd street since coming to New York. They fled Manchester Aug. 18.

Loughlin was a trusty in the Hillsborough jail in Manchester serving a year's sentence for adultery. The girl's father, she said, was in the same jail for a liquor offense.

Miss Lazzar visited her father. She brought him cigarets and became enamored of the pugilist-trusty. Loughlin tired of the trusty stuff and walked.

Miss Lazzar went to her home and is said to have taken $80 of her mother's money. They then came to New York.

Loughlin had two months to serve. "Gee, I hate to go back. I feel like a mugg. How can I face sheriff John T. Dowd who was so good to me," said Loughlin, while his companion was dozing on his shoulder while waiting to be led to West Side jail.

Magistrate William C. Dodge gave the sleuths an adjournment until Sept. 3, to await the arrival of extradition papers.

Swimming Pool Party

Males outnumbered females three to one at Rudy Vallee's farewell swimming party at the Pierrepont hotel in Brooklyn last Wednesday morning around dawn.

It proved a swimming pool is a hazardous location to convene for a glimpse of the American idol. Doctors worked half hour over the prostrate frame of one male, who in the melee was pushed into the water with his clothes on.

While Vallee was being introduced to the mob of some 250, the drowning man was hauled out of the water by life guards. Their administration of first aid proved ineffectual, resulting in a hurry call for doctors. Taken into an office of the new hotel, he was finally brought around.

The party was tendered by Ben Pollack. Show girls from "Almanac" and the "Little Show" were in preponderance. The Valee farewell inaugurated the opening of the Pierrepont solarium.

Johnny Weismuller, scheduled to appear, failed to arrive. Other natatorium sharks exhibited their aquatic abilities.

WHINING PICKPOCKET AND PEGGY O'NEIL

Margaret (Peggy) O'Neil, 20, with "Take the Air," fearless and with plenty of sand, told in West Side Court of how she caused the arrest of a self-confessed pickpocket in the Paramount theatre. Miss O'Neil resides at 157 West 47th street.

The defendant, Sam Stone, 28, cloth cutter with a record for similar offenses, livid with rage, stood up on the witness stand and yelled that the show girl was framing him. Magistrate Brodsky quieted the defendant. Miss O'Neil never flinched.

Stone's wife and a score of his friends were in court. His attorney, George Maguire, 1560 Broadway, told the Court he believed the complainant had made a mistake. The attorney asked for another chance for his client.

Stone pleaded to the Court:

"Your honor. Please don't send me away for an indeterminate sentence (1-3 years). I have been a pickpocket. I have gone straight. This woman knows me and knew that at one time I had been a pickpocket. She is trying to frame me. Please give me six months sentence instead of an indeterminate.

"My wife is soon to become a mother. I have gone straight."

By this time Stone had the Court in an uproar. His friends craned their necks. The Magistrate was the coolest.

Miss O'Neil spoke up, and stated she had never seen the defendant prior to his arrest.

Court Cold

The Magistrate stated that he believed the actress.

"Please give me this one chance," whined Stone.

"Men of your type should be electrocuted. If in my power I would have you hanged. Did you ever give those you robbed a chance? Did you ever stop to think that maybe the person you robbed might have been a poor girl whose small weekly earnings you stole?" said the Court.

"I am determined to give you an indeterminate sentence after I have a thorough investigation made," said Magistrate Brodsky. When the day for sentence arrived Magistrate Brodsky was confined to his bed. Today (Wednesday) in Yorkville Court the Magistrate will impose his sentence.

Miss O'Neil testified she saw Stone place his hand in the hip pocket of an aged patron in the theatre. She saw him edge toward a second, but she couldn't testify as to whether his hand went in the second man's pocket.

The Court lauded Miss O'Neil and praised her courage in coming to court.

Violet Roland Guilty

Violet Roland, 22, alleged actress of 324 West 44th street, was fined $25 or five days in the Workhouse in Special Sessions on her plea of guilty to shoplifting. She paid the fine.

According to store detectives Miss Roland stole two hats and a gown valued at $22 from Macy's, Aug. 21.

Nick the Greek Broke Faro Bank At Saratoga—Went Broke Next Night

By Sam Kopp

Saratoga, Aug. 24.

Fourth week-end of the racing season here drew a crowd to the resort second only to that which turned out the week-end before, the third Saturday always the peak here.

All the dine and dance spots did well, with the Arrowhead Inn topping the roadhouses with 500 dinner reservations Saturday night at $6 a head and almost as many refills during the evening when a $3 cover charge went into effect.

Lido Venice and Rielly's packed them, but outside of the Brook Club the Arrowhead seems to be the only spot drawing class trade consistently. Both are now certain to show a big profit when the season winds up next Saturday, while red ink confronts most of the other nite life spots.

Most of the roadhouses were watching liquor sales carefully because of recent raids.

Nick Broke Faro Bank

Nick the Greek (Dandolas) blew in last week and was around less than 24 hours when he broke the faro bank at one of the minor spots running here. The Greek, one of the most spectacular gamblers of the day, walked out with about $40,000. The room where Nick made the killing barred him and he had to go elsewhere for action. By Friday night the bank at the opposition casino had won all Nick had and all he could get on the cuff.

Among smartly named horses running here last week was one called "Night Life," a thoroughbred by "High Time" out of "Free Love." "Shady Lady" and Merry Vixen," among recent winners, also command notice on a racing program.

Joe Lind, Grace Hayes' (Mrs. Charles Foy) 14-year-old son by a former marriage, presented his mother with a birthday cake one day last week with only 10 candles on it. When his mother asked why only 10, the kid gagged: "If I put all the candles on it, mother, we'd all be overcome with the heat."

Books, as usual, are crying as the final day of the season approaches, but everybody knows that the players, as usual, are taking their usual beating. Between the wheels and the nags, plenty from show business here during the season are in the red.

Theadore, Enrica and Novello, adagio team at the Arrowhead, have been signed for the "Greenwich Village Follies," which goes into rehearsal next month.

An adagio quartet appearing in one of the roadhouses here is getting $500 a week. Owner of the act says he rehearsed his throwing, tossing and catching routine for six months and was glad to accept the two weeks' booking. "Two many adagio teams around New York now," is his complaint.

Betting Deposits

Several of the books operating on the lawn insist that money be put up in advance with a cashier, who usually stands beneath a sign attached to a post stating that betting is forbidden. As only as much can be bet on a race as the bettor has on deposit, the player, unless he has placed enough cash with the stakeholder before the races start, makes several trips to the cashier during the day if he is on the losing end, and usually he is.

Charley Adler, formerly with the California Humming Birds, now has a piece of the Plantation at La Salle, N. Y. Roadhouse, near Buffalo, has casino attached and doing class trade in that vicinity. Others there are Tommy Purcell and George Kelly, both formerly active along Broadway.

Directly across the streeet from the field stand entrance to the track a three-card monte game gets into action immediately after the races every afternoon. The colored dealer has half a dozen shills about him with an assistant to hold a sheet of newspaper, which serves as a table for the racket.

A $20 bet is the lowest taken in this game, and the way the white and colored shills hustle chumps into the game brings a profit of at least $500 an afternoon.

The "Pinks" employed by the racing association occasionally raid the game, but the next day the hacket is once more in operation.

An old time gambler walked into a gambling house here and noting about half a dozen croupiers whom he recognized as working at the same job about 20 years ago in the western oil fields wondered what the dealers did between season.

With the gambling rooms now operating in resorts at Montauk Point, Miami, Palm Beach, Southampton, Asbury Park, Saratoga and remote points along the west coast, about 15 weeks' work a year is the most the average croupier can get.

Average pay is $210 for seven days.

Record Gambling Losses

Record loss in this country in one sitting at roulette, according to a Saratoga old timer, was Harry Sinclair's $265,000, he dropping that amount at Rielly's here 11 years ago while giving dinner to some friends. Sinclair excused himself from the table, telling his friends he was going into the game room to make the cost of the dinner. Sinclair wrote a check for the big amount and later rejoined his party without mentioning his loss.

Highest loss at faro bank, according to the same authority, was Abe Brown's $200,000 at a single sitting in a gameroom in Tonopah during the gold rush. Brown, who had 50% of the gold field gambling joint, went against his own game, with a bottle of wine at each elbow. These reminiscences were provoked to prove rather conclusively that the old time players outside the fraternity have no equal among those frequenting the Saratoga gamerooms this season. Some of the wealthy who gamble at Bradley's Palm Beach rooms compare, however.

GIRL AD SOLICITOR

Doris Gardner Dismissed Upon Return of Stolen Bracelet

Doris Evelyn Gardner, 20, theatrical advertising solicitor and said to be connected with a wealthy family in Cleveland, was freed in West Side Court by Magistrate Brodsky on the charge of grand larceny. Detectives John Curry and Arthur Connaughton opposed the dismissal.

Miss Gardner gave her address as 308 West 103rd street. She was arrested on the complaint of Maybelle Lewis, 434 West 120th street who charged Miss Gardner with the theft of a diamond and platinum bracelet valued at $400.

Following the theft, Miss Gardner was arrested. The bracelet was stolen from Miss Lewis' apartment. It was mysteriously restored to the complainant on the morning of the hearing in West Side Court. It was then that Miss Lewis explained she wanted to withdraw the complaint.

The sleuths were stunned. It was the first they had learned that the jewelry had been returned. The cops wanted to know who returned the article but the court would not permit the question to be answered.

NEGLECTED $71 HOTEL BILL PUTS 2 GIRLS IN JAM

Describing themselves as June Walker, 21, actress, of 121 Madison avenue, and Marilyn Deane, 21, Flanders Hotel, actress, will have to explain to the three judges in Special Sessions just why they left the Hotel Lincoln without paying a bill of $71.

The defendants were arrested by Detective Coleman of the Lincoln Hotel. They had stopped at the Lincoln from July 23 to July 29. On the 29th they left the hostelry without consulting Mr. Warren C. Johnson, credit manager, it is alleged.

In West Side Court they told reporters they were acrobatic dancers. June said she appeared with a "Night in Spain." Miss Deane stated she had worked in "Sunny Days." Magistrate Brodsky held them for trial in Special Sessions and paroled them in their own custody.

Barbara Barondess is endeavoring to set the huge-brim style these days, going places in different colored chapeau with awning-like frame.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Los Angeles and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Jack Dunstan, who owned Jack's restaurant, left an estate appraised at $1,019,474 net, bulk of which goes to two married daughters. Codicil eliminated son as executor in favor of General Sessions Judge George L. Donnellan.

Ruth Strauss Isaacs, who dances in musicals under the name of Ruth Reed, through her attorneys has filed a petition in divorce against her husband, Irving Isaacs, charging cruelty, desertion and failure to provide. Mrs. Isaacs, accompanied by a private detective, forced their way into a room at the Palace Hotel and found her husband and a tall blonde both clad in pajamas.

Frank Marlow, murdered Broadway racketeer, whose real name was Gandolfo Curto, left personal property worth $3,000, according to his widow, Mrs. Minnie Curto.

Mrs. Christine Blessing Mertens, 306 W. 91st street, whose will was probated recently, left $5,000 to the Actors' Fund.

Edward W. Browning has agreed to recognize the dower rights of his wife, Frances (Peaches) Browning, in a part of his estate estimated at nearly $2,000,000. Mrs. Browning cannot obtain the money, income on one-third of his real estate until after the death of her husband.

George Dilandri has leased to the Woh Hing Theatre Co. for the production of Chinese plays, Grand Street theatre, for 13 months, at $23,000 annually.

Mrs. Florence Meyers, 66, professionally Elizabeth Alt, has been sent to Bellevue Hospital as a confessed drug addict. She will be sentenced in Special Sessions Court Friday.

Maude Granger, 77, who died Aug. 17, 1928, after 55 years on the stage, left an estate of $13,270, according to an appraisal filed recently.

Richard W. Krakour has been engaged by Edgar Selwyn as gen. mgr.

Metro has declared a quarterly dividend of 1¾% on preferred stock, payable Sept. 15.

R. C. A. Photophone has incorporated the R. C. A. of Mexico, Inc., under a Delaware charter, to distribute its devices in that country.

Alice Bates, night club entertainer, is in White Plains Hospital in a critical condition, as the result of a beating she received from Mrs. Orma Forte, hostess at Yale Inn, Greenburgh, Westchester County. Miss Bates is suffering from fractures, bites in various parts of the body and kicks in the abdomen. Mrs. Forte is being held by the police. Quarrel said to have started over a man.

A play by Mrs. August Belmont and Harriet Ford, "Christopher Rand," will be presented by Leslie Buswell at Gloucester, Mass.

Washington Heights (N. Y. C.) Theatre Guild is newly organized subscription group.

Marcelle Carroll will shortly said for Paris to obtain a divorce from the producer, Earl.

Belle Bonita, snake charmer in a Coney Island sideshow, collected $85 among the performers in the sideshow tents and saved Mildred Palmer, circus freak, from being buried in Potter's Field, following her death in Bellevue Hospital, Aug. 15.

Mrs. Helen Von Tilzer Marx, who last May became the wife of Milton G. Marx, brother of the Marx boys, has started court proceedings to get possession of her 19-months-old daughter, held by Jack and Isabelle Von Tilzer, its grandparents by adoption and who refuse to surrender the child.

It cost Mary Titus Leary, one of Tex Guinan's "little girls" $20 for driving at 35 miles p. h. on Broadway near 76th street and $5 for being tardy in appearing in court before Magistrate Dreyer.

Saul Tepper is gen. mgr. for Charles K. Gordon Productions.

Detectives Sternweiss and Pate stopped the show at the new 125th street theatre, during a skit in "Frivolities of 1929" and arrested four actors and two actresses, for allegedly indecent language and actions on the stage.

While attending a picture show at the Harlem O. H., Barbara Shaw, dancer, was annoyed by the attentions of Hugh Young who sat beside her. Young became so annoying that Miss Shaw struck him in the eye and then caused his arrest. Young appeared in court with a black eye and received the option of three days or $10. He took the ride.

Conflicting reports as to the condition of Raymond Hitchcock, ill at a private residence in Colorado Springs, have been received in New York. Mr. Hitchcock's physician says he is doing "all right" and is not in a serious condition, while Mrs. Hitchcock cancelled a speaking engagement for her husband on the plea he was "very ill" and she could not leave his bedside.

Mary Elizabeth Garvey has filed suit in Hartford for breach of promise against William P. S. McMahon, son of a New England theatre operator, asking $35,000 damages. Miss Garvey is a cousin of McMahon's and says he had always "been considered" as her future husband. Miss Garvey is the mother of a child of which she alleges McMahon is the father.

Five representatives of Par have been elected directors of Columbia Broadcasting System. Ralph A. Kohn, Sydney R. Kent, Charles E. McCarthy, Eugene J. Zukor, Sam Katz.

Nils T. Granlund has filed suit in Supreme Court for $100,000 damages against the Western Union Tel. Co. He charges a W. U. messenger took four days to deliver money from the company's branch, 710 7th avenue for deposit at the Chelsea Exchange Bank, 300 feet away; that the delay injured him financially and professionally. Granlund recently had a check come back on him marked "insufficient funds" and was brought into court to explain.

An additional 10-feet frontage of Broadway to the I. Miller shoe store, 46th street and Broadway, will cost the company an annual rental from $15,000 to $17,500.

Rev. William A. (Billy) Sunday will shortly sign a contract with Warners for a talker.

Alleging her husband courted a young actress known only as Jean in his home when he lived at Fishkill, N. Y., Mrs. Carol Crommel of Fishkill, obtained a divorce.

The fourth member of the gang accused of dangerously wounding a roadhouse proprietor of East Irvington, N. Y., recently, Patsy Montana, was captured in New York, traced through his wife, an entertainer at the place.

The differences between the Film Renovating Co. of America and Dworsky Film Machine Corp. relating to claims to letters patent on certain film cleaning and processing machines have been settled out of court.

A dispossess action has been brought by the Sixty University Place Corp. against Mrs. Marcelle Carroll, wife of Earl Carroll. It is charged she owes $466.68 rent on her apartment, 21 E. 10th street.

Pola Negri arrived from France and said her suit for divorce from Prince Serge Mdvani is in preparation.

Consolidation of Motion Picture Capital Corp. and Investors Equity Co., Inc., is under consideration by directors of the companies. Report indicates consolidation might be effected on a dollar for dollar book value basis.

A plagiarism suit has been filed in Federal Court against Warners, Douglas Fairbanks and the Douglas Fairbanks Picture Corp., Inc., charging the story, "The Curse of Capistran" was pilfered in the filming of the musical talker, "The Desert Song." The plaintiffs, Johnson McCulley and the Frank A. Munsey Co., contend that permission was granted to make the silent film ("The Mark of Zorro"), but not a talker production.

Mrs. Tex Rickard, widow of the sports promoter, is in straightened financial circumstances in a small house in Flushing, L. I., daily harassed by persons claiming to be creditors of her husband's estate, dailies report.

George Lenihan, chief of the pickpocket squad, was sitting in Loew's New York, when someone tried to relieve him of his wallet in his hip pocket. He caught Frederick Emert who has a record on similar charges.

Dist. Atty. Frank Coyne of Westchester County announces his intention of immediately starting a drive to close up roadhouses, inns, soft drink parlors and other places, where, he said, "vicious characters" are congregating. Unusual number of outbreaks, shootings, burglaries and holdups in the county are given as the reason.

Frederick Warde, Sept. 4, will celebrate his 62d anniversary of his first appearance on the stage. A family reunion will be held at his home, North White Lake, N. Y.

French courts refused to grant a divorce to Pauline Parker, show girl who married the French aviator, Jean Assolant, just before he left Old Orchard, Me., for his flight to France. Court's reason was Mme. Assolant could not produce her marriage certificate. They were married June 10.

"Dread," new play by Owen Davis, will be placed in rehearsal by Sam H. Harris Sept. 30.

Judith Anderson says the Theatre Guild will again tour her in "Strange Interlude."

Maria Teresa de Landa, "Miss Mexico" of 1928 at the Galveston Beauty Contest, shot and killed her husband in Mexico City, because of the disgrace she claimed he had brought upon her when placed on trial for bigamy.

An involuntary petition in bankruptcy has been filed against the Hotel Ansonia, Broadway and 73d street. Claims totaling $40,000 have been filed.

Anything for Golf

Hollywood, Aug. 27.

Johnny Mescall, turning first camera for Pathe, will be the picture industry's sole entrant in national amateur at Pebble Beach. Course is one of the toughest out here, eight of the holes bordering the ocean. It measures 6,667 yards.

Mescall has won the Los Angeles city golf championship and the studio fractured an unwritten law by permitting Mescall to leave in the middle of a picture.

CHICAGO

Former Municipal Judge Henry M. Walker, who in 1926 was among 74 indicted for conspiracy to violate the prohibition law, but was later dismissed, invaded a Broadway avenue speakeasy with a gun when he intercepted a message from the joint to his son, asking the kid to come on over. "I've spent $100,000 putting that kid through school," said Walker, "and I won't let the speakeasies ruin him." Unable to find the speak proprietor, Walker went to court and secured a promise that it would be closed.

Jack Dempsey, o. k.'d by Illinois commission, to promote some fights here. So far has three dates for October.

Sydney M. Spiegel, Jr., divorced husband of Fay Lanphier, 1925 "Miss America," was seriously injured, and his father, M. Spiegel, furniture man and partner in the Essaness picture house circuit, narrowly escaped injury, in an automobile crash here Aug. 21.

LOS ANGELES

Bench warrant issued for S. S. Millard, sex-film producer, upon his failure to appear to answer a wage claim charge brought by Arthur Wenzel, publicity man. Millard forfeited $100 bond.

Near riot in the Egyptian theatre when a bunch of collegiate sheiks started pelting the chorus with wads of gum. Police were called after the girls' feet started sticking to the floor. James Marshall, 20, was arrested on charge of disturbing the peace. Other offenders not apprehended.

Dolores Costello filed petition for letters of administration of the estate of her deceased mother, Mrs. Mae Costello, who died intestate Aug. 7. Petition says estate will not exceed $1,000, but that Mrs. Costello had in her keeping $61,000 belonging to the daughter.

Chinese theatre, with the Daily News, local tabloid, started a men's dress reform contest, offering $500 for a best design.

Mrs. Helen Gibson, wife of Hoot Gibson, will be tried Sept. 12 by San Diego Municipal Court on charges of passing a non-negotiable check. After pleading not guilty Mrs. Gibson was released on $1,000 bail.

Margaret Johnson, film extra, made an unsuccessful attempt at suicide. Said she was despondent.

Police Commission rescinded embargo on issuance of ballroom licenses or renewals issued when Earl Gilmore resigned from that body. Gilmore had previously

(Continued on page 63)

Flo Hart and Alice Vail Beat Up Charlotte Burke

Flo Hart, 31, former Ziegfeld "Follies" girl, was arrested yesterday afternoon (Tuesday) by New York cops in an apartment in Greenwich Village, charged with felonious assault upon Charlotte Burke, divorcee, of the Emerson hotel, 75th and Amsterdam avenue, last Thursday morning at 1 a. m.

Miss Burke, in a serious condition at the Medical Arts Sanitarium, 57 W. 57th street, described the two women as Flo Hart, ex-wife of Kenneth Harlan, and Alice Vail, both of the Ogden hotel, in 72nd street.

Miss Burke with two broken ribs and more than 150 scratches on her face and body, both eyes closed, declined to reveal the cause of the attack. It occurred in room 606 of the Emerson hotel.

Through split lips, the divorcee told detectives that her assailants called at the hotel at 9 p. m., knocking on her door.

"I refused to open the door," she said. "They waited outside until 1 a. m. I was nervous and called a bell boy to bring cigaretes. When he came up, Miss Hart and Miss Vail pushed their way in, knocked me to the floor and kicked, punched, scratched and tore my clothing.

"The bell boy stood by horrified. I called to him to save me. Then I felt a heel between my eyes and everything went dark. I awoke here in the hospital."

Residents of the Emerson summoned patrolmen. It was 30 minutes before they arrived. Meanwhile, it is reported, the manager of the hotel was found by the bell boy. It was then the alleged female bruisers disappeared out the back way of the hotel.

Mercilessly Beaten

Dr. Harry Gilbert of 5 West 57th street, attending Miss Burke, asserted she was out of danger, but that he had never seen a patient who had been so mercilessly beaten. Dr. Gilbert was called from his home at 2 a. m.

"It is a miracle that Miss Burke didn't lose both her eyes," he said.

Detectives went to the Ogden hotel, but the assailants had left post-haste. According to the officers, Miss Burke had been on an apartment night club party with her assailants and several men on the night previous to the beating.

Miss Hart expected to be released late Tuesday upon bond, being held at headquarters until a magistrate arrived to fix bail.

Miss Hart, when questioned, is reported as saying, "She is just a little rat. I have done everything in the world to make something out of her and this is what I get for my trouble. I should have killed her."

The scrap is understood to have started over debts incurred by Miss Burke in Miss Hart's favor.

Golf Amateurs' Contest On Course Alongside Sea

Del Monte, Cal., Aug. 27.

More than 200 of film colony and show business gather here for amateur golf championship Sept. 2-5. With 162 entrants, including Bobby Jones; Howard Hughes, head of Caddo Productions, representing Houston Country Club; Jack Neville; George Von Elm, and Lord Charles Hope of Scotland; Jack Coogan and Jackie Charles Erwin, Mike Levee, Arthur Bernstein, advance guard of show contingent.

Course is 6,661 yards and 72 par, 36 on each side, with seven of the holes running alongside of the sea and two short 3 par and over shots, one of them hitting right into the sea.

Considered sportiest and trickiest course in country, with little chance of contestants shooting under par during match.

Pyle Owes Wages

Los Angeles, Aug. 27.

C. C. Pyle, promoter of Red Grange and others, was charged Monday by the State Labor Bureau with violation of laws relating to the imperative requirement in this state for paying employees.

Sum involved is $1,000 and a warrant for Pyle has been issued.

STEIN, 63, DISMISSED ON 8-YR.-OLD GIRL'S CHARGE

Samuel A. Stein, 63, wealthy real estate owner, residing at the Alamac hotel and who testified in West Side Court that he had been a member of the Grand Jury for 20 years, was freed in West Side Court by Magistrate Rosenbluth when arraigned on the charge of impairing the morals of a minor. Judge Hyman Bushel was his attorney. Stein vehemently denied the allegation.

The realtor was arrested by Patrolman George Lammers of the West 68th street station. Vincent Pisarra, superintendent of the Children's Society, aided the complainant. John Hennis, assistant district attorney attached to West Side Court conducted the prosecution.

Anna Lattanzi, 8, school girl of 109 West 62nd street accosted the bluecoat and stated that she had been invited to a vacant apartment in the building where she lives, owned by Stein and insulted by him. The offense is stated to have been committed July 30. Stein was arrested the following day.

Stein is said to be a widower, residing at the Alamac for years.

It was brought out during the hearing that Stein often shooed the children away from the building. His attorney sought to show that Stein was magnanimous in giving children of the neighborhood nickels and dimes.

The Court discharged Stein because of lack of evidence.

ED LAMY BURNED

Saranac, Aug. 27.

Edmund Lamy, former amateur and professional speed skating champion, is recovering at his home in Saranac from the effects of severe burns, suffered recently when an extra tank of fuel exploded in a power boat he was driving on the Saranac River.

Lamy received the full force of the blast, a sheet of flame playing about his face, singeing off his eyebrows and much of his hair. He also was burned on the right arm.

Despite the shock and pain the speed skater seized a can of flaming gas and threw it into the water, saving Felid DeLisle, an uncle, from injury.

The engine of the power boat backfired, a spark igniting a two-gallon tank of gasoline in the rear of the craft.

For the past several years Lamy has been appearing with his brother Claude in a skating and barrel jumping act at winter carnivals staged in New York and New England.

FORE

Radio's Tournament

RKO studios turned loose its golfers on the Griffith Park course, Los Angeles, and Ray McCarey came home with the Class A prize. McCarey shot a 90—17—73. James Dugan, director, won the Class B trophy by going around in 94—29—65 and also was awarded the prize for low net, set of matched irons.

Class C top went to Jack McKenzie, 102—30—72, and the bobby prize went to C. Thompson's high gross of 135.

To Watch the Boys

Jesse Lasky, Joe Schenck and Al Kaufman go to Pebble Beach for the golf tourney. Trio has chartered an ample home facing one of the fairways.

When someone inquired about the course he was told that Al Kaufman shot 136 and won $475 in bets. Method was simple. Kaufman didn't wager on what he could do. He confined his operations to betting on what the other fellow couldn't.

M-G'S BALL GROUNDS

Hollywood, Aug. 27.

M-G-M's baseball team will have its own grounds. Space has been leased in Culver City and is being fenced and fussed up as a real park. First game is scheduled for Sept. 1. Paramount will be the other nine.

Mike Donlin will ump.

Didn't Make Book

A charge of bookmaking was dismissed in Special Sessions against William Henderson, 39, solicitor, of 262 West 43rd street.

Henderson was arrested by Detective Russell Connor June 24 on a charge of taking bets from men at Broadway and 42nd street.

Uncommon Chatter

By Ruth Morris

A. J.'s Chicago Dinner

The testimonial dinner tendered to A. J. Balaban was one of the biggest theatrical events ever held in Chicago, but from the feminine standpoint, it had greater significance.

It was the first affair of the theatre in Chicago to which the ladies were invited. Heretofore a theatrical dinner seemed automatically to exclude the better halves of the celebrants. From the way the girls enthused over their admittance, the knell was sounded for stag affairs in the future.

The dinner-widows have asserted themselves and it looks as though hubby will have a tough time getting out for a convivial evening with brother-managers from now on.

The dais furnished heavy talent in handsome Tommy Meighan, Gentleman Jim Corbett and Jack Dempsey. The last mentioned wore the new double-breasted "smoking" of the Parisian. A fashionable knockout. Second handsomest man on the dais was Charles Winninger, whose gloriously wavy hair was the envy of every woman in the room. Louis Mann made a stirring address, clothed, of course, in a collar.

It was not only at the dinner that the girls manifested their glee at having been included. Beauty parlors and shops about town buzzed throughout the day with excitement and preparation for the big event. Even hair-dressing operators caught the enthusiasm. Each new customer was told just who had been in for a wave in the afternoon, what celebrities would be at the dinner and all the minor details were discussed with great interest. Which proves that, if for nothing more than the proper publicizing of an event, it's wise to include the ladies.

As a result an unprecedented number of society editresses of local papers attended the function, apparently as interested in their own sartorial appearance as in reportorial activity.

Motley But Smart

Au fait attire for the event was announced as summer formal, which seemed to include everything from be-dizened court gowns and simple dinner silks to semi-sports wear. Motley, but individually smart. Many chiffon gowns, the most appropriate selection, considering the humidity, dotted the large room with lovely patterns. Mrs. A. J. Balaban, who brought further attention to the feminine guests by being called upon to acknowledge an introduction, was extremely smart in black satin enhanced by one long strang of pearls. The mother of the guest of honor wore a lovely white gown with sparkling trim, but nothing could have outshone her eyes which gleamed with tears at the great honor being tendered one of her sons.

Representing the feminine contingent with the achievement of having written "Cherie, Je T'aime," one of the recent most popular ballads, was Lillian Rosedale Goodman, in a flowered chiffon, the medium also chosen by Mme. Van Gordon. Mrs. E. J. Carroll, wife of the Australian theatre magnate, wore a wine-colored lace and crystal jewelry. Sir Harry Lauder's niece, Greta Lauder, chose delicate nile taffeta. Simply draped, and his sister-in-law, Mrs. Tom Vallance, was beautifully swathed in pale summer velvet.

Sophie Tucker was the usual knockout in a white chiffon ensemble, with a silvered trim. Her jewelry consisted of a platinum diamond-encrusted rose worn on the left shoulder and a pendant watch of bagguette diamonds.

In spite of the unusual heat, the dinner room at the Stevens was kept at comfortable temperature through the installation of a new ventilating system. If the picture houses had done nothing more for this era than show large groups how to be comfortable though in August, they would not have been in vain. The smartness of the ushers recruited from the Balaban and Katz cadet corps was exceeded only by their Publix service.

Bert Wheeler's Tie

After-dinner entertainment m. c.'d by Bert Wheeler, took place on a specially erected stage, elaborately draped with velvet backing. A misplaced microphone, which seemed to consider the dinner a movable feast, figured prominently. Far from an unimportant style feature was the tie worn by the ingratiating master of ceremonies. It carried cerise globules on a surface of mother-of-pearl satin.

Dancing concluded the evening, an innovation since the feminine guests. If the boys minded dancing with their own wives, there were plenty of others. The night was a gala affair, tremendous tribute to Mr. Balaban and a terriffic triumph for the now completely emancipated theatrical wife of Chicago.

Our Wandering Columnist

A breeze through Chicago.... Looping the Loop in a wild western taxi, with radio attachment broadcasting the Fifth Symphony. Cabman confessing to enjoy it....Marvelous boulevards and bathing beaches five minutes from the heart of town....State street trying to rib up the New York theatrical center by dotting its shops with such names as Sam Harris, who sells radios; Katz, the milliner; Al Jones, tonsorial artist and a department store named "The Mandel Bros." (could it really be Willie and Joe?)

Al Lackey's Sin

Highlights of a week in town.... Al Lackey trumping his partner's ace in a friendly (?) bridge game —the partner being Sophie Tucker, who goes up in the air and remains almost long enough to break an endurance record....Phil Baker unofficially m.c'ing upper strata parties for snooty Chicagoans. Vice-pres. Curtis's son "doing straight" for him....Cunning Russian vaudevills at the Petrauscha, smart cafe at the Air Port Harbor....Ravinia Park with opera al fresco....Sir Harry Lauder imitating Queen Elizabeth driving down the Strand after a hearty fish dinner.... Charlie Winninger imitating Harry Lauder....Tommy Mieghan imitating both of them....Scotch Pipe Band parading in honor of the Highland star. Starter at the State Lake theatre announcing: "Only genuine Scotch in town"....Uproarious visit to colored section. "Gloria Swanson," darktown "La Belle Rose" of Chicago, singing "They Call Me Sweet Coquette," clad in the tackiest black velvet evening gown in existence....Street of beautiful mansions on the South side ruined by the infiltration of the colored gentry....Swank midsummer party at the Brynmawr Country Club where they have yet to learn about ping pong....Variety mug on the dais at the A. J. Balaban dinner, sans tux and proud of it....Judge Baseball Landis in his own version of a summer felt hat ....Jim Corbett explaining what it feels like to hear the count of "Ten" ....Jack Dempsey best dressed man in town....Jack Wall, his manager, the busiest....Tom Van Dyke, now a fight manager, saying of his Belgian pugilist's recent fight: "Well, WE won"....Buckingham Fountain going technicolor with beautiful light display....Swell cooling system in Chicago hotels....Garages in all the Shore Drive apartment houses....Gorgeous yachts moored in the Lake....Last, but far from least, the 20th Century for New York.

Chicago Shops

Saks Fifth Avenue, the new shop on Michigan boulevard, has quite awed Chicago with its grandeur. It's tremendously chic and still new enough for the natives to be slightly intimidated by its luxurious front and couturier atmosphere. The facade is of pinkish marble with smart show windows framed in black and enamel. Showy, but well done. Interior is excellently done, with cases and furniture in burl mission. Rodier fabric upholstery and aluminum fittings. Aluminum figures, in bas-relief against black, dot the walls.

Even the interior of the elevator shaft (which, of course, would be different by being round instead of square) is lined in mission. No shop in the world can touch it for elegance—the slightly over-emphasized kind that smacks of the Ritz in New York and Paris. If other shops, equally chic, spring up to compete, Fifth avenue will have to look to its shopping laurels.

But more astonishing than this to the visiting shopper is the emporium of Marshall Field, about which the phrase "The wide open spaces of the west" must have originated. It is enormous, with 12

(Continued on Page 61)

Hollywood Styles

Hollywood's Guessing Game

In New York, we hear, the literati whiles away its leisure playing anagrams or guessing games, or doing puzzles.

In Hollywood there isn't the same variety. Here all play the same game—the one about how much the other fellow is making. Entire evenings can be devoted to this pastime. Everyone can play because one guess is as good as another, and the game affords ideal opportunities for argument.

Hollywood is a small community, and everyone is in the same business—a highly competitive business. There is no standard of value. Only way they assure themselves they are not being left out is by making comparisons. Of course, they could ask the other fellow what he gets. He is just as interested in their stipend. But who can be sure of the truth?

So, the game goes on. There is always the chance that someone will get mad and reveal his salary.

Dance Numbers

"Lilies of the Field," starring Corinne Griffith, happens mostly in an ultra night club. As a revue it offers a mechanical ballet concerned with the various steps in the manufacture of an automobile. Miss Griffith plays the radiator cap. Number is staged by Roy Mack, imported from London.

"Paris," also First National 'sends Jack Buchanan to hell for a special number. Set is a cheerful musical comedy cavern, really a very pleasant sort of a place. Lovely feminine devils in red tights playfully prod Buchanan with pitchforks, while a chorus of hot dancers get hotter. Meanwhile, show girls watch the proceedings, standing at the top of the set in bouffant costumes with large fancy headdresses and mildly interested expressions. Also, Buchanan is without peer when it comes to the wearing of a tailcoat.

"No, No, Nanette," another at FN, has an impressive Japenese ballet directed by Michio Itow, with Larry Ceballos aiding. Theatre set is a stylized Japanese tea garden, refreshingly simple. Girls as Japanese maidens garbed in painted kimonos, discreetly wave pink fans with each hand. Men are Japanese warriors, costumed in patent leather. They leap about rythmically thrusting spears. The genuine Japanese principals look like prints of the nightmare type, as they fiercely assume fighting postures.

"Road Show's" (M-G-M). Everybody Tap number is done on a modernistic musical comedy hotel lobby set. There are haughty showgirls in large organdy dresses draping the stairs and medium sized girls in sports clothes talking to glycerined youths, while Bessie Love nimbly leads the chorus. Girls and boys are dressed alike as bell hops, green coats, white pants, and any number of buttons. They do an intricate tap routine by Sammy Lee. The mike is kind to tap dancing.

"The Love Parade," Paramount, which stars Maurice Chevalier, has, appropriately enough, a champagne ballet, done in black and white. Backgrund of this set is black, with a border of millions of white balloons, the bubbles. Show girls are champagne glasses. Their legs form the stems of the glasses, as they archly peer through the transparent celluloid, which in the shape of a glass, surrounds them. Dancers are dressed in black, evidently the naughty but vigorous spirits of champagne.

"Sally," First National, lets Marylin Miller do toe work in a garden setting with a background of eucalyptus trees. She is an infant, wingless butterfly in a white ballet skirt with embroidered bodice. Showgirls are grown-up butterflies who don't do much flying any more. Some are costumed in white and silver, some in black and silver. All have huge, gloriously patterned wings. The ballet dancers are little butterflies, with some of the cocoon still clinging to them in the form of bands of maribou. Their wings are modest chiffon, fluttering prettily as they flit about.

Used to Be in the Biz

Rochester, Aug. 27.

Mary Burns, local girl who a few years ago had a bit in a Shubert musical show, planning big wedding Sept. 11, has invited Roxy and Jake Shubert as headliners among the guests. Not known if they have accepted.

Clothes and Clothes

By Mollie Gray

Palace Topheavy

Palace show should satisfy all tastes this week, even though it doesn't balance — all the lightweights in the first half and heavyweights in the second. And it must be admitted the house got more fun out of the lightweights. Ken Murray sponsored all acts individually and collectively that came before the great divide and they liked him immensely, though one member wished he'd get another suit. Tiller Cocktail Girls came first as cocktails should, a rope skipping number done without one misstep and it was long too, was especially good. Costumes not remarkable, first satin in green, orange and black blouse and pants style. They skipped in cute red frocks and wore heavy white satin costumes that had evidently seen service for several other numbers without change.

Helen Charleston and her natural tan—easily discernable from the synthetic because under arms and backs of legs not as tan as on top —made many new friends even with such old songs as she sang. Her green taffeta frock was embroidered in colored silks on bodice and skirt front, little puff sleeves adding to her own quaint charm. Another two piece frock had sleeveless bodice of vari-colored dots, pleated skirt white. Among Harry Webb's most entertaining entertainers was a soprano in white velvet gown lined with red velvet, scallops edging skirt and peplum. Mr. Webb goes in for effective lighting of his band.

Brady and Wells started the scales going down, Miss Brady's Negro dialect being better than Jules Bledsoe's. And when she sells a number it is never brought back for exchange. Her frock of rose beige accordion pleated crepe, a tiny hem of net edging skirt and cape collar, light blue velvet girdle and slippers a pretty touch. She has lovely hair and so had Helen Charleston— the women were there on top this week.

Natacha Nattova has completely forsaken frills and silken settings her first set an iron stairway a gate and doorway all a steel color against black velvet and the second a huge machine of wheels and cogs with a fiery furnace underneath where her three mechanics tossed her at the finish. Extremely hazardous her dances seemed and of course the essence of grace. Equally of course costumes too small almost to be noticed.

Palace lobby quite a show in itself between the Lou Holtz fan mail and the statue of Nattova.

At the Cross Roads

Paramount has strictly juvenile show this week. "Romance Isle" starts off like an operetta with a polo playing Prince and a traveling Princess, engaged to be married, but had never met, love at first sight, or rather first song; they separate and for no reason the Hickey Brothers, singers and dancers appear, the royal pair only getting in again for their share of the grand finale. And a theme song that will be popular.

Silvia Miller made a lovely soprano Princess first in cerise velvet bodice and white organdy skirt, very full and long, a large hat of same materials. Her ladies in waiting wore simple gray and pink satin frocks and hats. Miss Miller—without the boy friend, sang in a velvet gown, a deep red just touched at the neck with beads, a small ornament of the same on the skirt front at the point where it was gathered into a slight raise. As a Princess again she trailed orange velvet and white fur, a fan of orange feathers, her girl friends in very effective white gowns with tapering side trains, the other side of the skirt being black tipped white ostrich, fans and headdresses of the feathers.

Little Eddie Quillian made faces and took falls for the amusement of the customers—tough trying to be funny without a script and no director to guide you, but they liked him a lot.

Over-Classy Burlesque

Rivoli Theatre looks like a crazy comic strip outside and rather frivolous decorations inside, all for "The Dance of Life," which is neither crazy nor frivolous. Those burlesque scenes are sure true to life, or what passes for life in a burlesque show. Only difference was in the freshness of Nancy's costumes—black coque feathers still perky, black spangles and all there, a wired skirt of roses that did not look like "memories" that had been pressed in a book for years. Of her frocks a white chiffon with a barely noticeable figure in it made with a cape collar and fluttering skirt was very pretty principally because of the material and Nancy in it.

Her wedding dress was a light satin with pleated collar and short sleeves of the same pleat, leaving the arm exposed on top, but for the tiny band holding the ends. Dorothy Revier plays the menace instead of her usual First Lady of the Picture and no wonder Nancy had to worry. Her black suit was worn with a white blouse scattered over with varied size black dots, and as is her due as the "other woman" an ermine wrap. May Boley filled both costumes and role to capacity.

On first thought that "Dance of Life," a foolish title, but considering life's sudden changes from waltz time to taps, tossed about a la adagio and back into a soft shoe with all varieties in between, it should have been "Dances." Technicolor sequences very indistinct except in close-up, but making quite a screenful just the same.

State High Hat!

Quite a high hat show at the State this week, and dressy! Everybody in formal dress but Ryan and Lee, and their nonsense kept them with the other topnotchers. Miss Lee's costume was a grey princess frock with a few pleats set in the left side of the skirt, short grey jacket figured in blue, simple and attractive.

Opening act started the dress parade at a fast pace, dancing skaters or skating dancers, whichever they are, they're good; Mulroy, McNeece and Ridge. Girl wore a yellow and green feather costume first, later one of silk fringe, men in tuxedoes.

Roxy Gang going to make it hard for all singers following. Soprano in taffeta a greenish yellow shade, double picot edge to the skirt, short straight across the front but falling to the floor, otherwise, a cascade effect in front from the double hem continuing up to the waist at either side of the panel. Contralto in white taffeta with wide sash of plain taffeta a raspberry color which, figured, lined the skirt, one of the large scallops turned back to show it. Both girls wore sparkling bracelets and necklaces.

Snow, Columbus and Ingraham, class dancers, though not singers. Miss Ingraham appeared first in a feather gown of three shades of yellow, the bodice trimmed with deep band of gold outlining the V decolletage, a small rolled collar of gold beads meeting on the back of the right shoulder and long ends fluttering her short wrap of rose gold lame quickly removed. The gown worn for her specialty, of coral velvet and crepe and tinkling with spangles, will take some repairing after the damage done when she slipped. Crystal fringe for an encore. "The Single Standard" on the screen.

Capitol Familiar Stuff

From a Capitol chandelier—or within arm's reach of one—"Dixie Derby" was pretty much a midget show and an entertaining one. Novel opening showed eight enormous "Mammies" dancing, the girls holding them, leaving them standing there later. Satin overalls came next, as must always in anything Southern, quite a large troupe of Chester Hales, too, about 48. Three Kings, fast dancers, almost stopped the "Derby," and the cute Loucille Sisters sang, their suits of bright red velvet with white frilled blouses. Sally, with Johnny Berkes, wore silver sequins for gown and jacket. Finale showed whole troupe doing that running step and three noble steeds wearing out a treadmill in the background for the big race, well done and much liked by the house.

"Spic and Span-ish"

Fifty-eighth Street has an amusing revue, "Spic and Span-ish," due principally to Curley Burns in his coal black make-up. Curley and some of his company appear first "In Chicago" and then make an "in one" jump to "Bullmania." Three scenes in Bullmania, a courtyard, outside and inside the arena. Wayburn "Sprites" (blame the pro-

(Continued on Page 61)

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15 YEARS AGO

(From Variety and Clipper)

The war hit the theatre from many angles. Manufacture of film stock was hampered because of the activity of munition works which used the basic materials of celluloid. Carbon used in projection machine lights had been supplied from Germany and this source was suddenly shut off. American industry mobilized to produce many commercial necessities formerly bought abroad.

France and Germany, of course, had dropped picture production entirely. It is pointed out that at the end of hostilities American and English pictures would be in enormous demand.

English music halls made a new arrangement on salaries. First move had been to cut salaries in half, in effect until receipts equalled operating expense. Now all shows went co-operative for a trial of 12 weeks.

Charles Frohman was in London and announced he would go through with all production plans already made both for London and New York. Stars under contract to C. F. were John Drew, Billie Burke, Maude Adams and Julia Sanderson.

In America show business rallied after the first war shock. Production plans were going forward. Stair & Havlin were putting out 15 popular priced attractions alone.

The International Ass'n. of indie exhibitors was taking definite shape. Insurgent faction was reconciled and for the first time it looked as though the exhibitor interests would make a solid front.

50 YEARS AGO

(From Clipper)

This must have been the original bunion derby. Lyman Potter and L. P. Federmeyer started out from San Francisco for New York agreeing to trundle a wheelbarrow all the way. That was Dec. 8. Federmeyer reached New York with a barrow pasted up with testimonials from merchants in the towns he passed, but the Clipper seems dubious about the performance. Potter was lost somewhere en route.

Capt. Matthew Webb, first man to swim the English Channel, offered to bet 2,000 pounds he could stay afloat 36 hours. Nobody took up the challenge, so Capt. Webb did it for nothing.

Mons. Bridault, Frenchman, who was said to be 7 feet 4 inches in height and powerful, entered the rowing singles in England and it was expected with a power plant like that he'd walk away with the races. He quit exhausted in the first half mile.

Australia was in the midst of a financial panic with banks suspending nearly every day. Correspondence mailed in Melbourne and published in mid-August bore the Melbourne date of June 17.

An all-star production of Zola's "Drink" in San Francisco had in its cast James O'Neil, Lewis Morrison, James A. Herne and Rose Coghlan.

"Pinafore" was still raging the world over, having just been produced in the Sandwich Islands (Hawaiian Islands). Now John T. Ford, American producer, signed Gilbert and Sullivan to write the book for another operetta, it was stated and they would visit the States to see it produced.

"Variety" on the Pan

By Sid Silverman

It just doesn't seem to do any good to lay off you mugs for a couple of weeks. Make-up remains a fire drill. More records are still being broken down on Pearl street Tuesday nights than the A. A. U. has compiled in trying to find out who's who among the amateurs, if any.

Some distant day a Variety make-up man, one of the press world's curiosities, will look at the galleys, discover and then realize that two yarns on the same subject should be put together or be tacked on under a 3-em dash. That hasn't happened yet, but you can't hate a guy for hoping.

A Variety reader can now rehash the same story in column five on any given page he has just perused in the first column. That's one thing about Variety. If you miss anything in the picture section, you're bound to pick it up in Music or Outdoors if you can stand the sheet that long.

Someone tipped that the boys were in a panic last week figuring they were going short on 64. And over-matter as usual. Who could top that? Variety. It can and will.

Wait.

This journalistic nightmare makes up from schedules. Pages aren't dummied, the listings merely signifying the heads, sizes, galley number and measurement of the story. These schedules are so vital to Variety's connoisseurs of typography and they're so famliar with it that when handed one the main chump sent it over to be set for the editorial page.

Who was it said type heads should balance? Not Greeley, that other guy—Fields, W. C., although he's lost interest in that, too. Have you had a portion of Variety's three two column heads on one page with the third head down at the inside corner? That's not Magnolia, it's Variety.

Also the way those picture reviews are running. The Young plan is in ffulc under some of the 12-point titles. Besides which the contest as to whose review is going to lead, continues. If the egg making up reviews also wrote one, though it may have been one-half of a double-header at Loew's New York, what chance has any other picture to get a spot?

Note what the boys did to "The Cock Eyed World." With the picture business at large plenty curious about this one, Variety ran it 'way back on a review jump page.

And it's legit box score time again. The open season for Pulaski's "ifs, ands, and buts." Accuse *Ibee* of being wrong on a show and Vance trembles. That box score! A burn-up device in and outside the home office.

The big three-line head on page one last week was a snappy piece of work. Merely Variety's master touch. And page seven was also a hot bit. With an extra hour (daylight saving) to work on as regards train time, why doesn't someone take a toy train, a mashie, or a pair of dice down to press. There ought to be something with which the lads can kill time downtown. They're murdering everything else.

A sales talk to Zieggy might let Jimmy out of "Show Girl" Tuesday nights. Let him make up. The gang will see that he gets to the theatre on time. In fact, they'll probably be there ahead of him.

Inside Stuff—Music

Publishers' Value to Pictures

Pique may be costly if it is allowed to influence music publishers' opinions on competing publishers' value to the picture producers. Of course that subject was brought up through the sale of the Harms combine to the Warners.

Most of the publishers not included in that sale, publicly deem the price paid by Warners as excessively high. Even were this so, those publishers should keep it to themselves, on the theory that they may be approached by other picture firms. But it is not so, at least as far as the picture concern, Warners, is concerned.

Accepting the prevailing prediction that within a year the leading picture business of this country will be divided into two camps, what difference what price Warners pays for one-half of the music business now? No matter what it paid, taking the established Harms group into consideration, with its writers, the value to the Warners and no matter with whom they may become affiliated with in one year from now, can not at present be estimated. For if the Warners are with one-half of the picture business, as they will be in any affiliation entered into in that division of the show business, they will carry along one-half of the music business.

As talkers remade the picture industry, so did the talkers remake, through pictures, the music industry. So much so the music trade must now stand by itself whereas two years ago it seemed likely to fall, if not flat, to quite a drop. Accepting that the Harms group is one-half of the music business as required by one-half of the picture business, then the music men not parties to the Warners want to decry that the total value of the music industry of their pop and musical comedy field is worth under $17,000,000. Not good business judgment.

The music as well as any other business is worth what it can bring, despite the arising conditions, whether temporary or not, that account for the current offer or demand. Within 20 years the picture business has an investment of nearly three billion of dollars in America. And the music business, in existence for over 75 years, isn't worth $17,000,000? And that, considering that the picture business today deems the music business a necessary adjunct to it?

These music publishers kidding about the price Warners paid had better do a little thinking, for perhaps after all Warners bought for $8,000,000 last week something that might have cost them $20,000,000 after the film industry shall have definitely divided into two parts. But also by that time the Harms group will have lost nothing by the transaction, for it is set for all time, for music is on the screen for all time.

The squawkers admit the Harms group's writers mean something. They had better admit that everything connected with the music publishing business, from the catalogs and libraries to the distribution and sales besides the writers mean something, for the film industry is really buying out another business, but permitting it continue and in its own way, plus the new life and methods the picture affiliation will give to it.

It still goes—that music publishers with recognized writers will be in demand sooner or later. What the other publishers can or will do is problematical. Their organization and experience are worth something, perhaps a lot to a talker producer.

And it still goes that now is the season to sell. Don't wait for the next year or the possible division of the picture industry into two parts, for by that time maybe the other fellow will sell, and neither side of the picture end will require any more in the music line than it may then have.

This only offered as an impartial observation for whatever it may amount to. None so blind as those who can't see, except those who are dumber.

B. B. Co. with Objectives?

The British Broadcasting Co., England's radio monopoly, is suspected of casting its eyes on the extra gravy it believes exists from song-plugging. As a result it refuses to either mention song titles or broadcasting orchestras by name. The BBC's staff orchestra is maintained as an institutional unit.

As a result of this arbitrary stand against mentioning who the etherizing orchestra may be, the BBC has lost all of the notable bands in England for broadcasting purposes. The government-controlled radio system seems to be under impression the bandmen get a cut-in on the songs they etherize, and it has been suggested that the broadcasting personnel might have been interested in a cut on this gravy.

As a result, with the bands off the air, the opportunity for a radio rep such as exists in America is non-existent for the British music men. Orchestras in England make their reps wholly in cafes, music halls, hotels, etc., and later via disks, but they must first attain the other prominence before the recording companies become interested.

Windshield Wiping

Former Chicago orchestra leader left that town for the Coast last May declaring to friends that he was going to crash the theme song racket. He was suffering a bit from a superiority complex.

When he landed on the Coast, things took on a different light. Leader was astonished, after making the studio rounds, to find that none of the execs in the music departments had heard of him. He tried submitting his songs to these departments by mail, but they always found their way back with rejection slips. Finally with no job in sight and his money running low he began to look for work.

At the present moment he is employed in a downtown gasoline filling station as a service man.

Tom Weir, the Belfast Spider

Tom Weir, radio Irish tenor and Columbia recording artist, is the ex-prize fighter known as the Belfast Spider. His uncle was the famous original of that cognomen, Weir inheriting the billing. As professional singer, the ex-pug, now 41, is highly regarded.

Father Walsh, Lyricist

The second ecclesiast to invade Tin Pan Alley is Father Walsh who has several songs placed with Shapiro-Bernstein and other publishers. He is also known as a novelist and short story writer.

Rev. Pierre Connor has been writing songs professionally for the past few years and until Father Walsh's advent held the sole distinction of a balladeering man of the cloth.

Harry Von Tilzer's Come-Back

Although himself a music publisher-composer, Harry Von Tilzer's score for "Heigh-Ho," the Arthur Klein-Terry Turner musical, is being published by Feist. Von Tilzer is staging a comeback as a writer with these songs which are flatteringly touted.

Will Von Tilzer, head of the Broadway Music Corp., distinct from Harry Von Tilzer's firm, is publishing only odd songs like "Muddy Waters," recent hit, as a tactical move to make a showing among the theme song tie-ups.

Inside Stuff—Pictures

Fox and Paramount have held up the season's selling of new product, it is said, owing to inability for those two producers and operators to get together on each other's pictures. William Fox is reported to have made the request that Paramount trade play dates, i. e., picture for picture with both.

Sid Kent said to have replied Paramount could not well do that. If trading play dates, Kent stated, with Fox, it would shut out the other producers in Paramount-Publix houses.

Through that proposition becoming a deadlock, stagnated buying with all distributors has resulted. There is no line on the outcome.

A Coast indie producer bumped into more grief when in previewing a talker he discovered that the standard 17¼-inch records he had brought would not carry on the 16½-inch table of the minor system installed in the theatre.

Producer and staff were stumped momentarily when the discovery was made with but 15 minutes to go before the start. Yelling for a pair of pliers the director leaned over the operator's bench and broke off the edge of the record for its entire 4½ feet circumference. The manager and producer got on the job with other pliers. But one record was broken in the operation, and there was an extra one to cover that. The show went on without a hitch.

Discs had been used on major and other minor reproducing systems, but this was the first one that couldn't handled the 17¼-inch circle.

Keith-Schwartz deal is more in the line of a booking agreement, although there are a couple of pooling spots. One is Keith's, Richmond Hill, with Schwartz' Merrick in the Jamaica, L. I., sector, and the other the Keith and Schwartz houses at Coney Island.

All of the Schwartz houses are not included in the Keith booking arrangement.

At the Cameo, New York, where "Wrath of the Seas" was being shown there were naval scenes of the battle of Juttland. It remained for some Uncle Sam navy officers to discover a funny bit of biz. During the fighting by the foreign ships the U. S. navy men were amazed to see U. S. ships taking part.

The picture people apparently ran short of fight stuff and inserted a section of a news reel showing Uncle Sam's gunners at work.

Edwin Carewe is on the coast to confer with Joe Schenck regarding a story Carewe has in mind to do. Schenck desires Carewe to produce an original story by John Farrow called "The Bad One," to star Dolores Del Rio. Carewe still holds the intention of producing a two-tongue talker, English and Spanish, with Miss Del Rio and a Spanish legit star for the male lead. This will be threshed out.

Carewe will not direct Miss Del Rio's next.

'ROUND THE SQUARE

Giving LaBelle a Washing

LaBelle Rose was the hero (ine) of the evening—or morning—at a post-midnight whoopee staged last week in Brooklyn at the new Pierpont hotel. It was the occasion of Ben Pollack's swimming pool party in honor of Rudy Vallee. After everybody was ennui'd from standing around and Vallee sore at the sobbies for forming him (as were the gals' escorts), somebody conceived the idea of pushing LaBelle into the pool, with clothes, teeth and all.

It is suspected that Meyer Horowitz, LaBelle Rose's boss at the Village Nut Club, thought of the idea to pep things up. A grand success.

"We Boys" Still at It

Detectives familiar to Broadway have been assigned to pick up a bunch of phoney advertising solicitors. There are seven in the crowd and two are reported to have been nailed.

The racket is the publication of a booklet or magazine alleged to be backed by Tammany. The gyps pull a fast selling spell and are known to have nicked merchants for $500 a page. The chatter is to the effect that advertisers' names go on the list "downtown," and so forth.

Office Bldg. on Square's Triangle

Indications are that Walter J. Salmon, owner of the triangular Publicity building, at 1576 Broadway, and all of that corner from 47th to 48th

(Continued on page 63)

GOOD OLD STOCK DAYS-GONE!

3 Factions Now Among Equity Membership—Anti and Pro—Gillmore and the Silent Group

Hollywood, Aug. 27.

As the aftermath to the 11 weeks' battle here, Equity is split wide open into three distinct factions, with a prospect that the chasm between two of them will become wider and deeper. There is also a chance of two combining against the third.

Factions now lined up are the anti-Gillmore group, led by several members of the executive committee Gillmore organized for the Hollywood battle, and which publicly supported him to the end; pro-Gillmore group, with Jetta Goudal and Clarke Silvernail as leaders, and the third is what is known as the silent group, which, while retaining good standing in Equity during the fight were tacitly opposed to Gillmore's manner of conducting the campaign from the start.

Anti-Gillmore and silent groups comprise the majority of the screen credit players. Followers of the Gillmore leaders are chiefly the minor bit players and extras, most of whom joined Equity during the strike and not a few of whom drew money from the relief fund.

Decided Split

Split between the pro- and anti-Gillmores is decisive. Latter faction includes the majority of those actively engaged on behalf of Equity during the campaign. It is believed probable that moves will be made to effect a coalition of interests between this group and the silent faction, which will line up the vast majority of the contract and other screen credit players on the same side of the fence.

Outside of a certain rancor that exists between these groups, because one failed to take any active pro-Equity part in the fight itself, it is believed there is little difference between the desires of both, so far as Equity and its future in pictures is concerned. That they will enlist together in the common cause of maintaining Equity's organization on the Coast, with a view to eventual autonomy to enable them to handle their own affairs without domination of New York Equity officials, is probable.

Dues and New Members

One of Equity's first moves to rehabilitate its forces on the Coast will be a drive to get as many of the Hollywood members fully paid up as possible. The purpose back of this move is to bring the senior member voting strength of the Hollywood contingent to the highest point possible for the vital problems which are looming for Equity's immediate future.

It is estimated that, at the present time, the voting possibilities of the Coast Equity players is between 800 and 1,000, if all were paid up—which they aren't at the present time—and the great majority of these are pretty well lined up with the anti-Gillmore faction in Equity which developed swiftly following Gillmore's debacle in the recent fight.

What hundreds of new Equity members here do not know is that they are not members of Equity in fact, and a great many may never be. Of the more than 2,000 people who signed membership applications during the recent controversy, comparatively few paid initiation fee and dues in full. Many gave I.O.U.'s for the amount and most of the others made a small down payment and signed an I.O.U. for the balance, in return for which they received an emergency membership card.

Equity officials are not particularly sanguine as to the number of the I.O.U. signers who will pay up, as the vast majority are bit players and extras, whose income at best is extremely uncertain, and who came in during the flush of Equity enthusiasm.

DOROTHY KNAPP OFF EARL CARROLL'S FAME

Dorothy Knapp is said to be off Earl Carroll on account of the latter's fame. It occurred this summer when Carroll and Miss Knapp, visiting friends in Maine, called at some small resort, with newspaper stories following. Miss Knapp is reported as then deciding it useless to be seen anywhere with Earl without the newspapers hearing of it. The girl seems to hate publicity since meeting Belasco.

Mr. Carroll appeared unaware how he stood with Dorothy until that young women lately went into a New York hospital. Calling, Earl got a chill, with other chills following until there didn't seem a doubt left but that Dorothy was giving him air.

Meanwhile into Carroll's 'Sketch Book" at the Carroll had crept a couple of Galveston beauty winners. One is Dorothy Britton, labeled "Miss Universe," and the other, Irene Ahlberg, merely got "Miss U. S." for her tag. But Earl, a self appointed judge of beauty, from indications, thinks Miss Ahlberg is the prize beaut. Both of the Galveston trippers are stage debutting at the Carroll.

Then the Wife!

On the top of all of the rest of the girl complex around Carroll, last week his wife, Marcelle and French, living in Greenwich Village and apart from her husband, got on the front page for owing rent. Mrs. Carroll gave the reason for nonpayment as failure of Earl to make remittances. A hard boiled landlord took out a dispossess against Mrs. Carroll. It tipped off the reporters, also Earl, who sent some dough in a rush to pay off when seeing the story.

While the Maine report is fairly acceptable for the Dorothy cool-off on Earl, it came along about the time David Belasco decided there is budding stardom on the dramatic stage for Miss Knapp. Under David's steering, that will be Dorothy's debut also in high art.

"SCANDALS" WRITERS WALK OUT ON WHITE

Objecting to George White's attitude towards them, Dorothy Fields, lyric writer, and her composer-collaborator, Jimmy McHugh, walked out on White's "Scandals" after they had the score practically all set.

It is unusual for two songwriters to forego participating in the creation of a Broadway revue like "Scandals," but Miss Fields figured she did not have to take anything from any producer.

The writers had the choice plug spots in the revue. White figured he could cut them down on the box-office royalty because of this, but the writers decided to reclaim their songs rather than suffer a royalty percentage reduction.

Cliff Friend and White were another songwriting team, contributing other songs to the "Scandals," this being the impresario's first venture as a songsmith. With Miss Fields and McHugh withdrawing, they will have to complete the score on their own.

Friend also had a little tiff with White previously, through holding out for about $1,000 advance royalty on each of his songs. Harms, the music publisher, had nothing to do with this, since it paid White a substantial advance for the music rights as Harms does with all musical producers.

FILMS AND STARS OVERWHELMED BY TALKERS IN STICKS

Stock Players Now Coming to Broadway—Some Looking for Jobs for First Time in Years—Talkers in Sticks Killing Off-Stage Plays for Stocks

A DEAD DIVISION

Stock actors realize stock is dead. Not only can they get no jobs, but the stock season closed around May instead of September.

Most of the stock actors, when discussing the subject, blame talking pictures. They consider talkers have permanently weaned away stock audiences.

In the small towns where stock was relied upon, the talker has clinched the former stock audience for pictures.

"The Trial of Mary Dugan" was ruined for stock by the picture version of the play. That is only but the beginning of the many stage plays pictures will kill off for stock companies. Stock actors say stock fans who had a personal interest in them as such, have gone talker in their affection. Their devotion is squandered on the film stars who appear in talkers. Talking pictures have made stock audiences hypercritical. Old stock favorites lose out in their eyes.

Headed for Broadway

Many stock actors are headed for Broadway. Each day brings more They will be meat for legit shoestring producers, as the stock players feel that going with small managers may bring them to the attention of larger ones. They try talking picture tests, but seldom get anywhere, as they have no names.

Mary Newton, one of the best known stock actresses, among those who have landed in pictures. Anne Caryl, who has come to Broadway after a poor season in stock, says stock people are afraid to tell producers they have spent many years in stock because then they are accused of being "stock."

Most of the stock people, especially the old-timers, are like lost sheep on Broadway. In stock they worked steadily for years for different managers. They don't know now how to look for a job.

Prefer Road "Vanities" For Hollywood Chances

Hollywood, more money and opportunity for bits, are the attractions which led a dozen Earl Carroll "beauts" to volunteer for the road show of "Vanities," rather than remain hoping for a break in "Sketch Book."

In "Sketch Book" the girls get around $75, but they can get $85 and more out of town.

The "Vanities" company goes to the coast, and this is what the girls crave. Boil it down and Hollywood is the magnet.

Among the girls slated for "Vanities," who appear in "Sketch Book," are Dorothy Britton, Dorothea Franks, Elsie Connors and Gladys Schoemer.

Vercelle Sisters are reported going in, too.

VIVIENNE SEGAL'S SHOW

Hollywood, Aug. 27.

Vivienne Segal leaves for New York to appear in "The Big Parade," musical.

Miss Segal just finished "Golden Dawn" for Warners and will probably not make another film until the end of the theatrical season.

No Excitement Around N. Y. Equity Offices—Council Meeting

Frank Gillmore, Equity's head, returned from the coast Sunday, issued a formal statement to the newspapers. He sent word to reporters that he had no further comment in regards to Equity's unsuccessful attempt to organize the talking picture field until after making a report of the Hollywood campaign to Equity's Council, which met yesterday (Tuesday). Gillmore was in conference Monday with other Equity officials.

The principal points in Gillmore's statement was that the fight to organize the talkers was but temporarily deferred. He stated that the ultimate success of Equity's plans "cannot possibly be doubted." Gillmore said that Equity was on the verge of success when "an untoward accident" occurred. Latter indicated the Ethel Barrymore statement.

The statement said that the Barrymore incident would be placed before the Council to deal with as it sees fit. It is doubtful if there will be any further statement from Equity until the Council has discussed the coast events.

Calm at Home

Around Equity headquarters Monday everything seemed calm. There was no indication of the coast trials and tribulations. If fireworks were carded for the session with the Council there was no outward sign.

The most interesting exhibit on view in the offices was the list of suspensions. There are over 50 names listed for various causes. Underneath is another list over which reads the legend: "And Those Who Deserted Under Fire in the Present Crisis." A list of 81 names is given alphabetically. Not included are two names reported having signed with coast producers before Equity called off its campaign. They are Roland Young and Ralph Forbes.

Paul Dulzell, executive secretary, stated the story in Variety last week to the effect members in the east had not received financial aid from the New York office was in error. It has been verified that money was given those in need, especially through being unable to accept picture work in the New York studios. The amount so expended was slight considering the coast outlay. Dulzell also said the report of discrimination had no basis and he had heard no such charges.

Whether Equity will resume its campaign on the coast is up to decision by the Council, which sent Gillmore westward with full plenary powers.

Indications are that Equity will attempt to work out its problem from this end after conferring with William F. Canavan of the stage hands and Joseph N. Webber, the musicians' president.

Gillmore's Statement

Gillmore's statement was:

"We fought a good fight in Hollywood for 11 weeks, and we fought it alone.

"It was three billion dollars in capital against approximately 3,000 actors, most of whom live from hand to mouth.

"We were on the verge of success when an untoward accident occurred which caused us to feel that it was better to retire temporarily, but only temporarily. That we shall ultimately succeed cannot possibly be doubted. No one who witnesed our extraordinary meetings out there can feel otherwise.

"It fills me with pride when I remember the enthusiasm, the courage of our people, both east and west. In New York, no less than in Los Angeles, Equity members showed the greatest loyalty and self-sacrifice in repeatedly turning down the most tempting contracts. And in New York it was done without the stimulus of meetings to stir enthusiasm and give example; but calmly, coolly, through their affection for and belief in Equity.

"The producers fought with great intelligence, though it seemed hardly fair that, after we had forbidden our members to break any part of their agreements with the producers, that the latter should have used every argument, even threats, to make our people break their agreemnts with us as contained in their solemn affirmation of obedience to the regulations of their asocoiation when applying for membership in Equity.

"With regard to the Ethel Barrymore incident: I shall place that in the hands of the Council of the Actors' Equity Association to deal with as it sees fit. So I must ask to be excused from comment in advance of the Council's action.

"Well, the struggle is only postponed for a short time, for the spirit of the actors in Hollywood, which I learned to know so well, will never submit to being the only important group in the studios not represented by an organization."

Grant's Trip East

Los Angeles, Aug. 27.

The morning after Frank Gillmore and Frank Turner departed Lawrence Grant started east by the rail-airplane route, with a message to Equity's Council from a group of coast picture stars.

The trip was privately arranged by actors as the result of a meeting called by Chester Conklin at his home. More than 20 players attended the sesion, including six of those who were on Gillmore's advisory board here.

Despite the feeling of an opposed faction on the coast over the lost campaign, Lawrence Grant's trip east appears to be one more in conciliation than in opposition to Frank Gillmore. Grant arrived here Saturday. He said that he and other members felt that actors 3,000 miles away should have a representative to explain conditions to the Council.

Grant stated he was on friendly terms with Gillmore, although when he went west all burning up four years ago it was after Equity ruled against him in a legit contract matter.

During the recent coast activity Grant made a number of speeches for Equity, addresing meetings and other assemblages. He is rated one of the most loyal members.

During the 1919 strike on Broadway, Grant acted similarly, even invading Fidelity League meetings to do so. He was head of the British committee and succeeded in getting most of the English actors to join Equity.

STOCK'S LEADING MAN PUTS OVER DRESS PLUG

Minneapolis, Aug. 27.

Capper & Capper, ritziest of all local male apparel stores, is using both of its large display windows to exhibit "$3,500 worth of men's apparel" purchased from them by Victor Jory, Bainbridge stock's leading man, to be worn in the dramatic stock productions at the Shubert this season which opened Sunday.

Signs in the window state that "the fashionable contents" all belong to Jory and are expected to make him "the best and most properly dressed leading man in America." The idea originated with Jory.

He's a former prize-fighter as well as Stanford university alumnus. A local newspaper recently carried a story on his pugilistic career.

CUNNINGHAM-WILLS SCHOOL

Hollywood, Aug. 27.

George Cunningham, stage and screen dance director and emergency chairman of the Chorus Equity Association Hollywood has gone into partnership with Walter Wills, head of a local dancing school.

Object is to produce dance acts for vaude and musical comedy numbers.

Wilmington's Playhouse, Backed By DuPonts, Can't Get Good Shows

Wilmington, Del., Aug. 26.

Coterie of persons responsible for the record per capita wealth of this town is more than agog over the fate of the Shubert Playhouse in the Hotel DuPont-Biltmore. The theatre, this dog town's one and only, has wobbled on several pedestals in the past decade, its slim gross being supplemented by pay dirt from the big coffers here.

Persons who ought to know wave their arms in the general direction of New England when asked by reporters for the whereabouts of Manager Robert M. Priestly. The deep down and way under is that he resigned.

Meanwhile, the winter season approaches with duPonts, Raskobs and others fearing they will be obliged to seek their entertainment in New York.

Discontinuance of the theatre, famed for the shows that have opened here to break in, has been noised abroad for years. Not so many seasons ago John J. Raskob is said to have declared he would keep the best shows coming here if he had to buy them. He did—just one winter.

Trouble seems to be that bookings for the class of entertainment desired cannot be secured for one-night stands and the town is too rural to fill a house for a week on the same diet.

That some arm, millions strong, will be put forward to stay the crash, is considered doubtful in view of the Raskob former try.

"ZEE'S" RUN ENDED BY CHAPMAN'S DEATH

San Francisco, Aug. 27.

Climaxing a record run of 50 weeks, "Easy for Zee Zee" came to a sudden close last week when Robert Chapman, 23, leading man, mysteriously fell from a sixth-story hotel window and was instantly killed.

Chapmn attended a party in the apartments of Florence Bell, character woman, and later accompanied Al Hoffman, play broker, to his apartment, a few blocks away.

According to Hoffman, two men came to the apartment demanding liquor. When Hoffman told them the "place was no bootlegging joint" they beat him up and knocked him unconscious. When he recovered Chapman had disappeared, he said.

Examination of the window through which Chapman fell revealed, the police said, it would have been impossible for anyone to have knocked him out of it. The theory advanced was that Chapman, frightened by the attack on Hoffman, attempted to escape by means of the window and fell.

Hoffman, detained by police for questioning, was released. Chapman before coming to the Green Street Theatre had played with a few small town stocks.

The Green Street Theatre has had front page headlines due to the activities of Naana Wortova, leading woman. The first sensational publicity was six months ago when Jerry Ferri, an alleged "beer baron" with whom she was said to have been intimate, was shot and killed in a rum running feud. Ardent love letters of Miss Wortova's, together with many of her photographs, were found in Ferri's room.

Less than three weeks ago Miss Wortova again claimed headline space when she visited another of her alleged admirers held in jail under $50,000 bonds for an alleged attack on a young married woman and collapsed. At the hospital it was found she was suffering from an overdose of sleeping tablets. After a week's absence Miss Wortova returned to her "Zee Zee" role.

At the morgue Miss Wortova, after one look at Chapman's body, threw a fit of hysterics and the papers hinted at a possible romance that might have been responsible for his death. All who knew Chapman scouted the idea.

Manager Sid Goldtree, in Los Angeles when the tragedy occurred, ordered "Easy for Zee Zee" closed, the final performance given Aug. 21.

TWO DIALOG DIRECTORS

Universal has two stage directors on term contracts for dialog.

Directors are Harry MacFadden and Frank McCormack.

Mae West and Cast Must Face Early Fall Trial

Mae West, author and cast of "Pleasure Man," must face trial on charges preferred against them last October, according to James Garrett Wallage, ass't district attorney.

Trial had been set for Sept. 9, but shifted to later date at request of counsel for several defendants. Wallage objects to further stalling and claims he will bring case to trial early in October, notifying Nathan Burkan, Miss West's attorney, any motion for jury trial had better be made now, otherwise the case would be tried in Special Sessions.

CARROLL AT 44TH

The booking of Earl Carroll's "Sketch Book" into the 44th Street appears to dispose of "Broadway Nights," which abruptly closed at that house. It was announced that "Nights" will resume in three weeks.

A minor operation on Dr. Rockwell was the given cause of shutting down.

"Sketch Book" is due to shift over Sept. 30, when the Carroll goes to RKO pictures.

"Broadway Nights" may resume at the Casino, but is reported going on tour.

JED HARRIS WINDING UP

The offices of Jed Harris will be closed within a few weeks. Harris sailed for London and retirement last week, leaving instructions to that end.

Whitaker Ray, upon finishing Harris' affairs, will become a free agent. Dick Maney, press agent for Harris, has gone over to the office of Crosby Gaige, Dr. McGonigle switching to Abe Blatt.

"The Front Page," sole remaining Harris show, will tour, the office auditor handling it.

Beverly Bayne in Cast

When "Escapade," Hunter Williams producing, went into rehearsal Monday at the Lyric, New York, Beverly Bayne was among those reporting as a principal.

Laurence Ayres wrote it.

Bloomberg, Broker

Leonard Bloomberg, rep. for the Shuberts in Phila., is opening a stock brokerage office there.

Bloomberg is not out of show business. Owns a considerable share of "Remote Control," new.

2 So. Cal. Stock Wheels; Trying After Tough Summer

Hollywood, Aug. 27.

After the most serious slump in years, small town stocks in southern California are getting ready to try a comeback. Preliminary organization of companies to show in Glendale, Burbank, Santa Ana Hawthorne, Ventura, San Bernardino and Riverside have already started with prospects that two stock wheels, playing one night stands in a circuit of six towns apiece, will be formed.

Glendale, one of the most consistent stock stands in this part of the country, and which has been without a troupe for months, will resume Sept 2 with the newly formed John B. McUne troupe. Leighton Leigh is directing this company.

Starting last May, stocks in this territory collapsed until by end of June there were only two left, Long Beach and San Diego.

Cause was laid almost exclusively at the door of talking pictures. Stock producers now believe that they have a chance to draw a large number of picture fans who never came near them in the silent days, but now have acquired a taste for voices and will want to see legit productions.

ALVIN IN PITTSBURGH

Pittsburgh, Aug. 27.

The Shuberts will operate but one legit house here this season, as against the customary two. Shuberts' Pitt has been leased to George Sharp for stock. Alvin will house dramatic and musical attractions.

Shuberts renewed their lease on Alvin last week from Warners. House will get late start, opening Sept. 30.

Nixon, Erlanger booked, opens early in September, while Davis, former two-a-day, may be dark all season.

Producers' Statement on Equity

Los Angeles, Aug. 24.

Following is the statement in full issued by the Association of Picture Producers here for release Aug. 21, regarding the invasion and exit of Equity at the studio colony. This statement in gist was referred to in Variety's story last week on the general Equity Studio situation:

Cecil B. De Mille, president of the Association of Motion Picture Producers, Inc., of Hollywood, issued the following statement:

"We are glad that Frank Gillmore, president of the Actors' Equity Association of New York, has officially notified members of his association to accept work when it is offered in the motion picture studios.

"There was no occasion for the attempted invasion of the motion picture industry by the stage Actors' Equity Association of New York.

"There was no reason for the turmoil and unrest initiated by Mr. Gillmore's unexpected ultimatum of June 4.

"The Actors' Equity Associaton of New York came to Hollywood with demands which meant virtual control of the motion picture business. This control was predicated upon conditions unwise, impractical and unfair. The Equity movement did not have the approval or sympathy of a majority of the working actors and actresses in the motion picture studios.

"As producers, we regard ourselves merely as the medium through which the public decides which of the actors and actresses shall be presented for their entertainment.

"The motion picture industry has brought contentment and prosperity to thousands employed therein. The conditions of employment are fundamentally sound. The remuneration is such that it has attracted more applicants than can be given work. We believe that many of Mr. Gillmore's supporters were recruited in part from the ranks of those who unfortunately were out of employment and in part from those who have never been able to obtain employment.

"The motion picture industry has always held open to those artists of the speaking stage able to qualify, opportunity to express their talent with rewards far greater than the rewards of the stage. This inviting prospect to the artist of the stage has been in no way disturbed.

"It is a striking commentary upon the whole situation to reflect that during the more than 10 weeks since the delivery of Mr. Gillmore's ultimatum and the consequent endeavor to prevent production, not a single picture was disbanded, postponed or cancelled. During this same period also production in Hollywood was at its highest peak.

"To those who refused to accept dictation from the New York group, we express our appreciation. To those who felt required to support Mr. Gillmore, we say that the controversy is ended.

"With malice toward no one, we voice the hope that the industry in which we are all interested may continue to do what it is designed to do without interference from outside influences."

Literati

Distribution Opposition

A distribution opposition battle that is within sight is reported on its newest end to be backed by Bernarr Macfadden. Macfadden is rumored behind Warren A. Angel, who recently departed from the Eastern Distributors company and is forming a distributing organization of his own.

Macfadden's scheme as reported is to, if it may be done, place the new distributing formation on a footing where he can force the other independent distributors into it. Whether such a situation if arising would force the indie distribs into Macfadden's or elsewhere doesn't appear to have been considered by Macfadden.

Angel's bait for publishers is said to be settlement within 60 or 90 days, in either instance 30 days earlier than the Eastern and other indies are making their settlements. Holding back collections for three or four months gives an indie distrib actually working capital, when handling monthly mags mostly.

Macfadden always has been anxious to be in a position to control a considerable portion of all distribution of mags. He is now rated worth between six and eight millions. From the account, Mac is said to stand ready to pour some of that money into his pet scheme.

One angle of the new project is the Harold Hersey list of 12 new mags that Hersey is now working on. They should be ready for release within a couple of months. They take in four aviations, two westerns, two love and romance and a couple of detectives. The air mag stuff for the present though seems to have about killed the westerns and detectives.

Hersey is reported to have placed no fresh bait before the writers, with an offer of one cent a word. That will give the rejected scripts and amateurs a chance to ride probably, for the Hersey output.

Macfadden is said to have informed Angel if he can put over the distributing venture, he Mac, will throw in all of his periodicals for the Angel distribution.

One or more of the indie distribs are reported in pretty bad shape, financially.

Troublesome Mail

Possibly no periodical has such a troublesome and annoying department as Variety's Letter Box in New York. It's for the accommodation of the show people and can not be abolished.

In the Times Square district where Variety's office is located, everyone without an occupation or under cover, is "in the show business." So much so that frequently city detectives and federal postal inspectors seek information regarding some one who may be securing mail at Variety's office. In every such instance it is a person with a record.

Young women seem to give men their address at Variety's, with the purpose of impressing that they are in the show business, if the other reason of keeping their whereabouts secret isn't the actual cause. While men do the same thing with girls they are usually romancing around with.

It is alleged that especially fellows who have been on the stage for a short while in one capacity or another continue to hold on to the theatrical atmosphere by posing as actors, particularly in their contacts with girls, using Variety as a "permanent mail address" on the plea that they do much traveling.

Besides the riff-raff of the Square that takes in anyone or anybody, with many sending substitutes for the mail they are in fear of calling for either in the day or night time in person.

Efforts to systematize the personal delivery of mail in Variety's office have not accomplished much to date. The effort is being continued.

30 Air Mags

In a summer disastrous to the general run of mags, those of aviation have increased. There are now 22 air mags on the stands with eight more promised within the next two months.

One air mag publisher, speaking of the flock, opined that within a year there will be but three air mags left. He is now publishing two and hopes that among the trio left will be one of his duo.

As Technical Director

Clarke Irvine, newspaper writer and lecturer, just returned from a long trip through the South Seas and Orient, will be technical director on Warners' "Isle of Escape."

Tommy Madden's Cat Anthology

Clarence (Tommy) W. Madden, vice-president, Fuller & Smith, Cleveland advertising agency, whose anthology of books on cats number 3,000 volumes, is perhaps the largest of its kind in the world, is writing an authoritative work on "Cats in the Library" for Doubleday-Doran for spring publication. It will be a class $5 edition, including boxed cover.

Christopher Morley, literary advisor for D. D., commissioned the advertising man to tackle the cat anthology.

Journalists' Guide

H. A. Gwynne, editor of the London Morning Post and president of the Institute of Journalists, recently offered a prize for the best "Code of Rules for the Guidance of Journalists." It was awarded to Guy Innes of the Australian Newspapers Cable Service for the following contribution, published in the Journal of the Institute:

The Realm ye inherit is spacious—John Milton stood guard in the gate;
And shall ye do les than continue the Fourth as a noble Estate?
The First and Second Commandment (the Law and the Prophets in Sum);
A confidence always is sacred; whoever has made it, be dumb.
Now these be the Permanent Rulings. Submerge for the third time and drown.
Or go to the stake without flinching—but not let your newspaper down.
Stand up for "The Rag" to the utmost, to the last and the least paragraph;
And always stand up for the Owner—trust him to stand up for the Staff.
Beware above all things of Libel—the biter is sure to be bit;
Of facts be you seven times certain; and if you're not certain, omit.
Were verification spontaneous, these evils would call not for cure;
You suffer persistent misgivings? Go, ask for a proof, and make sure!
Guard well against bearing false witness—no matter how tempting the fake.
The power of a lie is but fleeting, its tinsel a brilliant mistake.
Nor is the truth dull; it may sparkle more brightly than Gideon's sword;
And almost as good as good news is the just and appropriate word.
Be known for your legible copy, nor scrawl for the Sub. to cut out;
Be accurate; learn your quotations, and check them again when in doubt.
Recall, in the night of impatience, when Heaven has made you a Sub.,
The day of your earlier strivings—and be not too hard on the "cub."
Yea, do not be merely a butcher (the Poet, men say, must be born;
But the Sub. he is born and made also). Touch nothing you do not adorn.
As gall is less bitter than wormwood there are fluids more deadly than ink;
So buy not your news with a cocktail, and sell not your views for a drink.
Be brief, if possible, brilliant—but brief as your training affords.
(See Genesis on the Creation. Twelve columns? Six-forty-two words!

Invention, creation or record—where'er your assignment be laid.
As one who has pulled in the galley I offer these Tips to the Trade.

Mussolini, the Barrer

Mussolini has barred out of Italy all of the books by the late Jack London. These are mostly tales of adventure.

Mussolini is not playing London as a favorite. Also barred under his regime are the works of Girki, Dostoievesky, Tolstoi and others.

(Continued on page 56)

Future Plays

"The Snake's Tongue Stings," now in rehearsal at the Provincetown, New York, Sept. 9. Cast includes John Kennelly, Joseph Donlin, Nan Bell, Dorothy Collins, Arba Calire, Lew Mathis and others.

Richard Bennett, back from Los Angeles, reopens in "Jarnegan" in Boston, Sept. 2.

Irving Lande has taken over "The Crooks Convention," by Arthur Somers Roche. Lande's previous legit try was "Carnival" last season.

"Candle Light," which Gilbert Miller will produce with Gertrude Lawrence as star, went into rehearsal this week. It opens at Keith's, Philadelphia, Sept. 16, for two weeks and after that the Empire, New York. Support cast includes Leslie Howard, Reginald Owen, Robert English, Betty Schuster, Duncan McRae and others.

"Sweet Land of Liberty," by Philip Dunning, which George C. Tyler and A. L. Erlanger are producing, opens at the Broad, Newark, N. J., Sept. 16, following into the Liberty, New York, Sept. 23. Cast includes Ann Forrest, Ralph Theodore, George Barbier, Herman Lieb, Robert Lynn,

(Continued on page 56)

Matter of Equity and Agents May Go to Highest Court of Appeal

Acting for his fellow-agents, Willie Edelsten, through Nathan Burkan, is petitioning the U. S. Circuit Court of Appeals for a rehearing in his suit against Equity's officers in a fight-to-the-finish test case to determine whether Equity has the legal right to control the agent group and dictate how they may do business.

Edelsten's petition for a rehearing before the U. S. Circuit Court of Appeals takes the position that if Equity honestly and sincerely intends to respect existing contracts which he may have with actors, they (Equity) cannot be damaged by the continuance of the limited injunction Edelsten applies for.

The agent, who is suing Frank Gillmore, Grant Mitchell and Paul Dulzell individually, is of the legal opinion that the court's vacating of a previously existing injunction will enable Equity to freely and boldly destroy the value of the contracts he (Edelsten) has with actors.

The Equity mandate specifically deems it an unfriendly act by producers to do business with agents not committed to the pact whereby Equity limits their commissions to 5% for the first 10 weeks only. Edelsten and his silent confreres are 10 per-centers, insisting on doing business as artists' representatives under the old scheme of things. Equity only sanctions the 10% to artists' managers who can guarantee actors 20 weeks' minimum employment annually, with the manager-agent liable for the salary pro rata for the unplayed periods of those 20 weeks.

Edelsten claims that Equity will not respect his existing contracts, and that with the dissolution of the previous injunction it will take every means to destroy the value of these contracts for him.

So far, 21 casters in New York are committed to Equity's conditions and are approved (by Equity) agents. During the life of Edelsten's restraining writ, Equity had waived its limitations on this group of 21 agents.

Argument on the rehearing comes up shortly.

State Court Action

Meanwhile from accounts another agent of the Equity-slated bunch may go into the New York Supreme Court to apply for a personal injunction against Equity, along the lines of Edelsten's original application.

This injunction if granted, despite the outcome of the Edelsten proceedings, might again delay, regardless of the decision, Equity's attempt to regulate the casters for another year or so. The latter term would be likely through appeal by either side.

"GETTING EVEN" MELTED IN FOUR DAYS—$30,000

"Getting Even" lasted but four days at the Biltmore, shutting down after Thursday night's performance last week. It was said the actors were loath to go on, the attitude of the audience being worse than on the opening night, when there was much derisive laughter. Hooting by subsequent audiences was reported.

When asked when he thought of closing the show Friday morning, Nathaniel Wilson replied: "It's closed right now." Wilson wrote and produced "Getting Even," going for about $30,000. He declared the show was ahead of its time. Said to have taken him six years to write it.

The actors received two weeks' salary.

One of the season's earliest failures, none is expected to be more pronounced.

BETTY COMPTON LEAVES

Betty Compton, after three years with Aarons & Freedley, has left that firm.

Naomi Johnson got her "Me For You" assignment.

Betty Compton and "Frenchmen"

Betty Compton, William Gaxton, Madeline Grey and Jack Townsend are among the principals engaged for Ray Goetz's "50 Million Frenchmen."

It goes into rehearsal Oct. 1.

ONE WAY

A couple of managers saw "Scarlet Pages" at Great Neck Saturday. They failed to stick for the final act.

A. H. Woods accepted that as a favorable sign. He figured the other fellows wished they owned the show.

It's a murder mystery play, due at the Morosco Sept. 9.

STOCK PROMOTION BEHIND GALLO LEASE

Applying stock brokerage methods, a new promotion by Walter W. Stewart has taken over the Gallo theatre on 54th street. The scheme is for presentation of new plays at $1.50 top.

A picture tie-up with Metro-Goldwyn-Mayer is claimed by Stewart. The Gallo lease calls for $100,000 annually and a percentage of profits. M-G-M is said to have agreed to subsidize the new company at $2,000 a week for the privilege of having first call on the picture rights of the plays produced. Scripts in possession of the picture concern are to furnish the plays.

The corporation has issued 100,000 shares of no-par stock upon which a price of $12.50 has been set.

It is intended to limit the engagements at the Gallo to two or three weeks, indicated successes to be moved to another house. About 14 productions per season are expected to be done. In addition to producing the corporation expects to buy attractions for the road, it is said, after the several major stands are used up. Spots for the rental of out of town houses have not been chosen.

Max Speigel, formerly with the Mark brothers at the Strand, New York, is gen. mgr. of the new enterprise. Chamberlain Brown is named as having charge of casting. Offers have been made to several stage directors for the production end.

Dr. J. Victor Wilson is press agent.

Guild's New Season

Next week the Theatre Guild starts the incoming season with 10 touring companies and eight new productions for New York, in preparation.

The first of the touring outfits goes into rehearsal Monday with "Pygmalion," to be followed by "Major Barbara" and with the latter set for opening at the Ohio, Cleveland, Sept. 16.

"Porgy" will be reassembled for its first stop at Ford's, Baltimore, Oct. 14.

The New York company of "Strange Interlude" begins rehearsing Sept. 9, opening the following week at the Hollis, Boston. The "Interlude" company which began touring last December is still out and will be kept on tour again next season.

"Caprice" also goes into rehearsal and reopens at the Ohio, Cleveland, Sept. 9, with "Wings Over Europe" succeeding Sept. 23.

The unit which will present "Marco Millions," "R. U. R." and "Volpone," goes into rehearsal in September and opens at the National, Washington, for a three-week run Oct. 7.

Spec at B. O. H.

"Here and There," which ends its initial date at Atlantic City's Auditorium Saturday, is due to open at the Boston opera house Sept. 7, for an indefinite date. R. H. Burnside intends keeping the attraction working all season.

A New York booking has not been decided on, plans for showing the spec at the Century for eight weeks being off, with the house reported not in satisfactory condition.

The show will travel intact, 237 people on the payroll. A portable ice ring will be carried, in that way retaining the ice ballet and specialties.

FRANCES SHELLEY

"Variety" said of her Vitaphone short: "Photographing as she does and with that kind of a voice, Frances Shelley shouldn't be long without recognition in feature length talkers. She measures up to all the requirements some of the companies have spent thousands for in tests."

Direction
RALPH G. FARNUM
1560 Broadway

CHORUS EQUITY OFFICE CLOSED ON COAST

Los Angeles, Aug. 27.

Chorus Equity headquarters here closed Saturday, perhaps permanently.

First plan was to keep open, but when Lillian Brady, chaperone, got a picture job, the organization faced the prospect of securing a continuous chain of hostesses. So they called it off.

But three Equity offices now left, main, casting and ways and means. Latter office, inactive, is to become the headquarters for Equity Relief Foundation.

Village's New Try-Outer With Nite Club Upstairs

A new producing group, headquartered in Greenwich Village aims to establish the Gansevoort theatre as try-out spot for Broadway. House was formerly known as the Grove Street. The new promoters have spent $35,000 on fixing over the Gansevoort, which is the best equipped in that section. It is a little theatre, but in nowise of the Little theatre school.

The first production, offered by those interested in the house, is "A Royal Rogue." General plan is for quick action. No show to remain more than two weeks. It must be good enough for Broadway or else. At present there are five new plays on schedule for production. In rehearsal is the next attraction, "The Comedy of Women."

The house scale is $2.50 and $3 top. In addition to the show, the Gansevoort offers night club entertainment after the performance. Upstairs is the Persian Garden, of fairish capacity. The charge is $3 per person for a floor show and dinner, there being no other charge. The club was to have opened with the show last week, but failed to receive a permit from the fire department, a violation in exists having to be adjusted.

Representatives of a Broadway production firm and subway circuit are said to have looked over the Gansevoort and "Royal Rogue" the former present to consider the house as a try-out spot and the latter [illegible] over the [illegible] for neighborhood house bookings. It is understood that bookings for the subway circuit are bare of musicals, and "Rogue" may be booked direct to the outlying houses as a change of pace from the over-abundance of mystery plays, dramas and the like at present.

ETHELYN TERRY'S CONTRACT

Los Angeles, Aug. 27.

Ethelyn Terry is with M-G-M for "Lord Byron of Broadway," under a contract carrying an option clause.

Dave Bennett With Par.

Hollywood, Aug. 27.

Dave Bennett, dance director, engaged by Paramount to supervise the staging of all dance numbers at the Coast studio.

Cohen and Nederlander, Detroit, Buy In on Local Burlesque House

Detroit, Aug. 27.

Ed Cohen and Dave Nederlander, partners of the Shuberts in operation of the Shubert-Detroit (legit), have bought into the lease on the Palace (burlesque) with Clamage & Rothstein. The Palace becomes the local Mutual burlesque wheel stand this year, replacing the Cadillac.

Entrance of Cohen and Nederlander actively into burlesque seems a final resort to them as showmen.

This summer saw the pay-off at the Shubert-Detroit with the playing there of a "sex" lecturer and "live models." To personally escape whatever rep the booking of that sort of troupe might gain the theatre, apparently, Cohen and Nederlander blew town for the length of the run, leaving the house treasurer in the managerial role to take the slaps, if any.

Cohen-Nederlander are rapidly losing whatever local ground they might have gained in the past. The slight ground they did gain came through the Shubert leg shows playing their Shubert-Detroit.

Shuberts have another partner in Detroit, Ed Stair, millionaire theatre man and publisher of the Detroit Free Press. There is a great difference. Stair seemingly always runs his business the way he wants to. There is little interference from New York.

Stair's Refusal

Season before last Stair refused to play two dirt shows in his theatres. Both companies were forced into the Shubert-Detroit and the management seemed happy to get them. They were "The Pearl of Great Price" and "The Captive."

The former had a short run, but long enough to create a local stink. "The Captive" was ordered closed by the police. Even the liberal Clarence Darrow as defense counsel could not save it.

Cohen and Nederlander turned pale on that deal, resulting in becoming defendants in a court attempt by the producer of the show to compel them to house "The Capitve." They stood with the cops and iced the producer, after previously being content with a bargain they believed to be good.

Among other hobbies Cohen and Nederlander like to run newspapers. A belief in these parts is that they should first learn how to run a theatre.

EQUITY WILL CONTINUE ITS CASTING OFFICE

Hollywood, Aug. 27.

As a result of developments during the past week, Equity has decided to continue its own casting office indefinitely, instead of closing it in two weeks as planned when the equity fight ended. A number of producers, several among the big time film makers, according to Dick L'Estrange, have signified their intention of using it.

L'Estrange states that Charles Chaplin, Harold Lloyd, Samuel Goldwyn, United Artists, have all stated they will give the Equity office first call for bit and part players, which constitute the major portion of this Equity office's registrations.

In addition, Alexander Productions, Audible Productions, Pickwick, Naturaltone, Mrs. Wallace Reid, Campbell-Hess and Italitone are independents who are using all-Equity casts and employing their players through the Equity casting office.

Since started four weeks ago, the office has placed 232 people with independents, in addition to more than 100 for entertainment purposes other than pictures. It has registered 2,600 people of all classes, most of them bit and small part players, besides 500 members of the Chorus Equity, including 350 girls and 150 boys.

Shuberts Aping Guild

Chicago, Aug. 27.

Shuberts are launching a subscription repertory troupe at the Princess Oct. 15.

It will be called the Dramatic League of Chicago and will attempt to buck Theatre Guild season here.

CRITIC ACTING

Ray Harper, cast for the lead in "Great Scott," in rehearsal, has returned to the stage after serving a spell as dramatic critic on the Brooklyn Eagle.

MAX LIEF MAKES CLAIM TO ANDERSON'S SKIT

Max Lief, former dramatic editor of the New York Daily News and now preparing his first novel, "Hangover," for September publication by Horace Liveright, has filed charges with the Dramatists Guild of the Authors' League of America against John Murray Anderson charging infringement. "Home Work," a sketch by Paul Gerard Smith in the Anderson musical ("Almanac"), is alleged to be a lift on "Just Folks," which Lief wrote and which was rehearsed in two revues in 1927 ("Headlines of 1927" and "Greenwich Village Follies") although never produced. Lief's complaint is that the same sketch is incorporated in his novel, "Hangover," a Broadway story, which does not come out until next month. He fears it will be subjected to criticism of plagiarism when in actuality he created the idea.

Lief wants to establish his common-law rights to the material. He notified Anderson who ignored his complaint, hence the recourse to the Dramatists Guild.

Lief's "Hangover" was to have been out this month, but Liveright ordered the elimination of 10,000 words and also the modifying of some of the spice. As it is the book is 325 pages and identifies by thin disguise several Broadway familiars, some of whom are not treated flatteringly. Others are mentioned by actual name.

B. O. Men's Outing

The Knights of Broadway alleged to be opposition to that more or less dormant 42nd Street Country Club, is readying for an outing. It's to be a clambake and what a clambake—at 15 bucks a ducat.

The Knights are a bunch of ticket guys, box office and agency men. The event is carded for Sept. 8 but business won't be so good if it rains. The fellows holding the bag say it won't make any difference since the statement will show capacity, tickets being sold in advance.

They will shoot the works down Long Branch way at a place called Port au Peck.

Chorus Girl Lands

An unknown chorus girl, Virginia Frank stepped into the former Mary Jane berth in "Whoopee" and made good to such an extent that her chorusing days are over.

Miss Frank is considered a much better tap dancer than her predecessor. Miss Frank was in the chorus of "Show Boat."

Stone in Show

Hollywood, Aug. 27.

Fred Stone will do another show this season. Whether it's to be a fall or winter production isn't known, but the report is that Dillingham will do it.

Visitors to Will Rogers' ranch, where Stone is stopping, report the latter in great shape. Vet comedian even tore off a couple of steps the other day to prove his aeroplane accident has not disabled him. Other than a swelling in one leg, Stone's underpinning is said to be normal again. He did not refer to having been deposed as president of the N. V. A.

LEGION MINSTRELS

American Legion Minstrels, consisting of 40 world war veterans, will be road showed by Frank Belmont on Erlanger bookings.

Minstrels go into rehearsal Aug. 26, opening at the Harris, Lancaster, Sept. 23.

Plays on Broadway

A ROYAL ROGUE

Musical play in two acts, book, music and lyrics by Kenyon Scott, presented at the Gansevoort, Aug. 19, by Adrian Perrin; book staged by Paul Gilmore; dances by J. R. O'Neil.

Jules Le Blanc .....R. A. Rose
Celeste Beauregard ..... Cecil Carol
Col. Mulford .....Frank Howson
Senorita Velasquez .....Melba Marcelle
Grambo .....Esteban Cerdan
Madame Le Blanc .....Nanette Flack
Major Villere .....Robert Hobbs
Captain Lockyer .....Gordon Richards
Virginia Mulford .....Marguerite Zender
Evalina ..... Helen Heed
Jean Lafitte .....Robert Rhodes
Capt. Dominique You ....William Balfour
Capt. O'Shaughnessy .....Alfred Heather
Alphonse ..... Jimmie Carr
Francois ..... Andre Borice
Rina ..... Marie La Verni
Louise .....Irma Friend
Senor Antonio ..... Barry Devine
Rancher ..... Lionel Sainer

The Gansevoort which was the Grove Street and is much improved on the interior, is the newest Greenwich Village experimental or try-out spot. House named after a general in the Revolutionary war. Its policy is that of quick action, no play to remain over two weeks. If no good for Broadway, then the air.

"A Royal Rogue" is the first under the new regime. It is a musical comedy of the operetta type. It will not make the grade uptown, but there is talk of it reaching the subway circuit at pop prices because of a dearth of musicals for the outlying houses.

The show is presented by Adrian A. Perrin, with J. R. O'Neil who staged the dances, also concerned, as is Joseph A. Physioc, the scenic designer. They realize the "Rogue" isn't much in a comedy way, but believe the score is enough worth while to attract attention.

Story is dated during the Revolution in and nearby New Orleans. Federal troops are on the way and the British endeavor to get an edge by offering money and position to Jean Lafitte, a buccaneer and a French citizen. But there is a lovely girl, Virginia, the daughter of Colonel Mulford, sugar cane plantation owner. Being a gallant despite his profession, Lafitte of course follows the call of love.

There are exceptions in which the book, score and lyrics of a musical comedy when written by the same author, make for success. This is not one. Kenyon Scott wrote the whole works, with the result that while his numbers are better than the book, there's too much sameness in the tempo. Only one song was of the peppy type, "Shortin' Bread." It was sung by a real mammy, Helen Heed.

Cast seemed to be better than the ensembles, made up of girls and chorus boys palpably new to the biz. Marguerite Zander is the attractive Virginia; Robert Rhodes, oke as Lafitte; present too are Nanette Flack, Cecil Carol, Robert Hobbs and Gordon Richards.

Of the numbers "Once Again" and "Fascination" were best liked. A comic lyric "Wonderful Dream" got about all the giggles the show offered and because done by a quartet made up of two nance stews and a couple of pirates. One line was: "He was a dear—although a bit queer."

There are 16 girls in the ensemble and eight boys. Settings and costumes quite suitable for what the show aims to be. *Ibee.*

GAMBLING

Comedy drama in four acts; written and produced by George M. Cohan; opened Fulton, Aug. 26; staged by Sam Forrest.

Sheridan.....Harry Lillford
Connelly.....Harold Healy
Draper.....George M. Cohan
Freelock.....Robert Middlemass
Lewis.....Dan Carey
Carlysle.....Neil Stone
Dorothy.....Isabel Baring
Braddock.....Douglas MacPherson
Mazie.....Mary Philips
Brennan.....Charles Johnson
Marie.....Kathleen Niday
Gaylor.....Theodore Newton
Martin.....Ernest Fox
Mason.....Mark Sullivan
Buddy.....William Gillard
Maid.....Mary Fox
Captain.....Jack Williams
Knowles.....Jack Leslie
Wayne.....Duke Keeley
Attendant.....Joseph Halsey
Messenger.....Irving Jackson
Mrs. Cromley.....Lydia MacMillan
Chief.....Edward F. Nannary
Miss Daly.....Jane Thomas

Just one opening this week. It came in Monday like a real hit at the Fulton. George M. Cohan's newest play, produced by him and with the lead played by him, "Gambling" impressed as being as good as they said it was out of town.

"Gambling" is billed a comedy drama. Laughter has its inning in the final act, and during a curiously serious scene, that of the district attorney's office in New York when a murder investigation is proceeding. But the new play is really a melodrama, a murder mystery and the first of a flock that's due on Broadway this coming month or so. The others have got to be great to eclipse this one.

The first act is rattling drama. A lot of that has to do with Cohan's presence on the stage as Al Draper, owner of a class gaming house on the East Side. Second and third acts necessarily shade off in the building of the story. Then the final act rates so good that the curtain kept falling and rising until George M. said a few words—and he is a guy who says little at such times. He rather perferred to smile.

The suspense is maintained so expertly that giving the solution would not be fair to the author-actor-manager. His Draper is a thoroughbred in his calling on and off. He has brought up the daughter of his former benefactor and partner in a place out in Seattle. That girl has been abroad and just returned, although without advising him.

Draper is all wrapped up in the girl, who he cared for since she was four. But she had apparently fallen in love with young Braddock, rake of a prominent man. A letter from the girl says she is going to make an important decision, indicating marriage with Braddock. Draper is getting the low down on the young

(Continued on page 61)

Shows in Rehearsal

"Montana Moon" (Jack Linder), Bryant Hall.

"Dracula" (Horace Liveright), Avon.

"Jarnegan" (E. Saenger), Maxine Elliott's.

"The Vagabond King" (George Wintz), Liberty.

"Journey's End," Chicago Co. (Gilbert Miller), Miller.

"The Journey's End," Canadian Co. (Gilbert Miller), Empire.

"House Party" (Tyler & Erlanger), Frolic.

"Great Day" (Vincent Youmans), Cosmopolitan.

"Scandals" (George White), Apollo.

"The Student Prince" (E. J. Carpenter), Lyric Hall.

"Rio Rita" (George Wintz), Mecca Temple.

"Murder in the Subway" (Edward Blatt), Times Square.

"Reborn" (Murray Phillips), Lyceum.

"Fightin' Folk" (P. Dodd Ackerman), Vanderbilt.

"Hawk Island" (Thomas Kilpatrick), Lyric.

"Scotland Yard" (A. H. Woods), Eltinge.

"Blow That Man Down" (Arthur Hopkins), Plymouth.

"The Jazz Regiment" (Robert Grisman), Unity Hall.

"Me For You" (Aarons, & Freedley), Broadhurst.

"Fiesta" (Provincetowners), Garrick.

"Signed X. Y. Z." (George M. Cohan), Fulton.

"Divided Honors" (Robert Sterling), Ritz.

"Animal Crackers" (Sam Harris), Harris.

"Hot Chocolates" No. 2 (Immerman Bros.), Hudson.

"Her Friend the King" (Morgenstern & Short), Morosco.

"Deferred Payment" (Butler Davenport), Davenport.

Frisco Grosses

San Francisco, Aug. 27.

The Curran was the bright spot among legits last week, with Ethel Barrymore in her second seven days of "The Kingdom of God" grossing slightly over $20,000.

Next door at the Geary the third week of "The Door Between" only fair, scarcely $9,000.

The Duffy houses about average. "Cooking Her Goose" (Alcazar) got $4,300, and "Rejuvenation of Aunt Mary," with May Robson (President), $4,100.

The Green Street in final week (50th) of "Easy for Zee Zee" totaled $1,200 to profit because of extremely low nut.

Actor Sues Freight Co. for $75,000

Sandusky, O., Aug. 27.

William Louis Hamlett, actor, Providence, has filed suit in Sandusky against Held Motor Freight Lines and Interstate Motor Freight Corp. Seeks $75,000 for alleged permanent injuries received in a truck-bus collision last winter near Huron.

"Holiday" Off in L. A.

Los Angeles, Aug. 27.

After opening three weeks late in San Francisco, where it is currently playing, due to a mixup with Arthur Hopkins, engagement of "Holiday" here has been indefinitely postponed.

Show was booked to open Sept. 7 at the Biltmore.

OUT-OF-TOWN REVIEW

THE BIG GAMBLE

Los Angeles, Aug. 27.

Comedy in three acts presented by Julia Baldwin Hazleton at the Egan, Aug. 22. Written and staged by Miss Hazleton.

Dan Cavanaugh.....Frank Glendon
Sylvia.....Hazel Keener
Lilyan.....Treva Lawler
Flora.....Pepi Sinoff
Mrs. Cavanaugh No. 1.....Annina Doyle
Maybelle Miles.....Beth Hazleton
Her Manager.....Jack Gibson
A Friend.....Jack Chefe
Detectives—
Neil Firestone, Charles McMurphy

Egan is considerably out of the run of theatre traffic. Too far out to make any spectacular showing. Tom Kress, house manager, keeps his theatre going with numerous attractions, getting by on the strength of the $1 top.

Present opus rates a little better than the average fare on this site, with most of the credit going to the cast. Plot is built around a much married artist with a habit of engaging himself to a new wife before the previous one gets a divorce. His secretary, Sylvia, develops a yen for him, but has to stand by and watch him marry and divorce several until she gets him at the finale. Complication is the sub-plot of mystery reached by the artist becoming engaged to an actress, who is to be Mrs. Cavanaugh No. 3. She turns out to be a society thief and secretes her loot in the janitor's house, where it is found by the dicks.

A few good gag lines, with Frank Glendon, as the artist, leading for honors. Hazel Keener, his yearning secretary, is a close second. Treva Lawler, as a gold-digging Mrs. Cavanaugh, does well and has most of the punch lines.

Show may get a few returns around Los Angeles, but nothing for the main stem. Single set, interior, just fair.

Non-billed Show

The Fiske O'Hara show, "Jerry for Short," is playing the Waldorf, N. Y., without advertising.

The show in its third week, kept alive by the cut rates and the tax collected at the b. o. on passes.

Around $400 was spent the first week in the newspapers, then $150 and this week none.

GARDEN SUNK $40,000

St. Louis, Aug. 27.

Garden theatre, open air, closed season with a deficit of $40,000. The National Surety Company turned over sufficient funds to pay back salaries.

The loss was attributed by the management to pre-production expenses necessary to put the property in shape. Garden closed earlier than scheduled.

The Theatre Society may produce drama this winter at the Plaza theatre, hoping to wipe out the deficit.

CURRAN TAKING MASON

Los Angeles, Aug. 27.

After "Kibitzer," Homer Curran will probably take over the Mason for the balance of the season. Negotiations have been going on for some time and the deal is reported practically closed.

First production of Curran's to go into the Erlanger house will be "Follow Thru."

L. BARRYMORE, DIRECTOR

Los Angeles, Aug. 27.

Lionel Barrymore has a new term contract from Metro, to direct exclusively.

Tracy Back on Stage

Los Angeles, Aug. 27.

Lee Tracy is going east to resume his role in the legit "Front Page," after completing "Big Time" for Fox.

Tracy has a year to go on his contract with Jed Harris, and will be with the show in Philadelphia and Boston, after which he will return here for Fox.

"Lil" Coast-Bound

"Diamond Lil" starting its third season next Monday has been routed to the coast. Show is laying off this week.

The charges against Mae West in the matter of the raid of "Pleasure Man" are dated for hearing shortly. An effort is expected to be made to quash the indictment.

"Follow" at Mason

Los Angeles, Aug. 27.

Homer Curran has closed a 12-week lease on the Mason for "Follow Thru," opening Oct. 26.

May Leslie on Coast

Hollywood, Aug. 27.

May Leslie, legit producer from New York, is here and reported to be negotiating with Fox.

PICTURE ACTING

(Continued from page 1)

Atlantic during the next eight weeks as option time rolls around.

Studios would like to enroll and retain stage talent on the casting lists, but it is also true that these same studios are not concerned enough about the matter to go to extremes to pacify the temperamental or enter into prolonged squabbles on salary. Two reasons for this are the heavy production schedules which brook little delay and that the established screen name makes a legit reputation look silly on a picture house marquee for drawing power.

Coast picture plants had the suspicion this was the fact early last spring, and the Equity thing was the convincer. Production heads, from executives to assistant directors, are generally agreed as a majority that if every stage actor now in the studios was to suddenly drop out, talking pictures might not be histrionically as good for the following six months or so, but a better acquaintanceship between the former silent screen player and the mike would take care of that within 12 months.

It is declared that if the screen player must become accustomed to a microphone, the stage actor must also learn the camera. The edge here seems in favor of the celluloid member for final results.

That goes, too, for the stage directors now out here. It is brought forward that lack of camera technique is what made the early talkers of a year ago so cumbersome, and that the stage formula by itself will not stand up in front of a lens is proven. The two principles of the current picture, sound and photographic action, must blend. The mike may be as important, but no more vital than the camera, and the stage actor still has much to learn about what rests on a tripod.

Listen for the New Yorker to register a squawk on how he was outmaneuvered by a Coast contemporary in scenes. The similie of the same old complaint of being forced upstage, to talk away from the audience, etc. Tricks. An edge which the vet film player has no hesitancy in using if the brother from the east is wearing a high hat, and may use anyway in the basic instinct of self-preservation.

One or two, maybe more, studios are nursing the thought they are overboard on contracted stage talent. As these options expire, it's not going to lessen the doubling back on the trail for a number of stage people.

Voices

So while early fall casting for New York shows may provide its difficulties, due to lack of personnel, the chances are odds on that the eastern legit producer will have much difficulty by the time the new year arrives. That volume isn't necessary, for the mike has helped a goodly number from east of Chicago as well as the strictly film contingent at large. This has mostly to do with singing. Resonance in the trained voice is desirable, but in numerous instances it has been found that the softer the singer takes it the better the voice records, and the horns will throw it out to fit 500 or 5,000 seats.

This delves into the musical comedy, or revue, picture—the picture actor's most vulnerable point. To dance, sing or lead a number in a picture is a sleep preventor for a great many of the film colony at the present time. Yet, these same people are taking vocal and dancing lessons, and some of the homes have stretching bars, full length mirrors and pianos where no such impediments ever before reposed. So that the studio players will fast adapt themselves to the new requirements, because they must, is as unquestioned as that there is no chance of the stage actor ever completely dominating pictures. Members of both contingents who keep pace with the parade will continue to be in demand. That's obvious enough, with it no secret that these two factions also have much to probe and digest of what each already knows as a group.

That the former stage actor who stands any kind of a chance to stick in pictures is in favor of staying on the coast has become no novel idea in of thought. The majority who hit the eastern trail will do so with a definite twinge of regret. Right now you can see that expression written across the eastern actor's face of, "Boy, I hope this lasts!"

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Melodrama Taking Lead Among New Crop of Plays Due on Broadway

Early indications were that the new season would start off with plenty of fresh musicals, but it turns out the preponderance is melodramas. No less than twelve murder mystery plays are on the way to Broadway.

The first to arrive was "Gambling," at the Fulton. To come are: "Murder on the Second Floor," Eltinge; "Scotland Yard," Harris; "The Subway Murder," Times Square; "Scarlet Pages," Morosco; "Remote Control," 48th Street, and "Hokus Pokus." Three of the group are A. H. Woods' productions and the same manager has four more on his desk.

There are only four shows booked in for next week.

With weather okay and vacationists returning, business last week was on the upward curve. Not enough new shows to affect the holdovers, if the latter are to be affected. Six of the run musical shows are figured to stick until the holidays or longer. Only four of the dramas have a chance.

"A Wise Child" is a certain hit and the first of the season. Last week it maintained the over capacity pace of $23,000; stand-out dramas, "Street Scene" and "Journey's End," hold a great pace, bettering $18,000 weekly; "Bird in Hand" went forward to about $14,000; "Let Us Be Gay" improved to $11,000 or more. Balance of comedies mean little, although "The Needle's Eye" will remain through September.

"Almanac's" Run

"Almanac" gave promise of a run by going to $30,000 on its first full week at Erlanger's; leadership of the field is with "Whoopee," $42,000; "Sketch Book" selling out, $34,000; "Follow Thru" still excellent, $33,000; "Show Girl," $30,000 estimated; "The New Moon," $26,000; "Little Show," one of the most solid of the musicals, had its best gross last week, $25,000; "Night in Venice" better, $24,000; "Hold Everything" jumped to over $25,000; "Hot Chocolates," $13,000.

Only one show opened last week, "Getting Even," but folded before Saturday.

Incoming list for next week (Labor Day) is "Sweet Adeline," Hammerstein's; "Soldiers and Women," Ritz; "Blow the Man Down," Plymouth; "Great Scott," 49th Street. "Heigh Ho" has been postponed till week of Sept. 9.

A. C. Grosses

Atlantic City, Aug. 27.

New Hammerstein musical, "Sweet Adeline," at Apollo, got $30,000 with $4 top last week.

"Street Singer," at Garden Pier (Shubert musical) at $3 top reported $28,000.

"Rio Rita," road, at Globe gathered $10,000.

LOOP STILL SUPPORTING BUT FOUR LEGIT SHOWS

Chicago, Aug. 27.

With weather remaining in the livable range, the four shows in town are making money. Biz better for one show, "Nut Farm." It has decided to cancel its closing order and will stick around here for a few weeks more.

"Follow Thru" remains at the head of the class with a nifty $34,000. Other musical, "Pleasure Bound" reported $31,500.

"After Dark" closed at the Woods Saturday after a listless nine-week run. Never made any real money. "Kibitzer" opened Sunday. Only opening in town.

Estimates for Last Week

"Follow Thru" (Apollo, 3d week). Leader, and fine; $34,000.

"Pleasure Bound" (Grand, 10th week). Moves to the Majestic Sept. 1. "Rain or Shine" in this house. Doing okay at reported $31,500.

"Nut Farm" (Cort, 16th week). Will stick around bit longer. Making more money than expected; $8,000.

"After Dark" (Woods, 9th, final week). Called halt. Left for San Francisco, opening Labor Day; $5,600.

Dirt Show's $1,100 Opening Becomes $130 2d Night

Los Angeles, Aug. 27.

Legit business suddenly perked up and, as usual, nobody knows why. Days very hot but nights were okay, so maybe that did it. A couple of the picture houses were doing holdout trade, and maybe that did it. Anyway, legit business perked up, with "Little Accident" leading the town for dough at the Belasco on $14,000.

Only other excitement was the stir expected from "Bad Babies," Figueroa Playhouse, because of the heralded "dirt." Show got $1,100 opening night on its advance rep, but second night total of $130 tells the tale. Cops played smart and didn't bother with it. It'll pass on of own accord. Beyond this, Post held his own at $5,700 and "She Couldn't Say No," with Charlotte Greenwood, went to nightly sellouts, which, at the $1.25 top, spells $6,300.

Estimates for Last Week

Belasco—"Little Accident" (2d week). Jumped to substantial receipts and easily the local leader; $14,000.

El Capitan—"She Couldn't Say No" (1st week). Charlotte Greenwood drawing; at $1.25 scale, $6,300, very much okay.

Hollywood Playhouse—"The Masquerader" (3d week). Guy Bates Post still a favorite with his second act curtain speeches; night trade healthy; $5,700.

Orange Grove — "Come Seven" (4th week). Can't reach brisk trade, but getting by at $2,800.

President—"The Arabian" (3d and final week). Whiteside now out and Taylor Holmes, in "The Sap," current; former's final $4,700.

Vine Street—"Expressing Willie" (1st week). Only house to complain of last week's heat; $4,300 for Pangborn, not enough.

Figueroa Playhouse—"Bad Babies" (three days). Dirt show playing to plenty of empties; from $1,100 opening dropped to $130 second night; whole story is in figures.

Egan—"The Big Gamble" (three days). Maybe $500 on opening three days; got fair notices.

GEORGE KELLY TO PRODUCE

George Kelly, playwright, enters legit producing on his own. He will put on his latest comedy, "Magnificent Maggie," planned to open early in October on Broadway.

Shows in N. Y. and Comment

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top prices of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

Admission tax applies on tickets over $3

"Alamac," Erlanger (3d week) (R-1,520-$5.50). New revue started to reach predicted stride, going to $30,000 first full week; business on Broadway perked up again, most attractions reporting material increases.

"Bird in Hand," Morosco (32d week) (CD-906-$3.85). Moves to Barrymore in week or so; gross improved to $14,000 and English comedy should stick; "Scarlet Pages" next.

"Follow Thru," Chanin's 46th St. (34th week) (M-1,413-$5.50). Ninth month and going strong; cinch for year, with odds on longer stay; $33,000.

"Freddy," Lyceum (7th week) (C-957-$3). Little comedy; players on percentage, but little to split; $2,000, maybe.

"Gambling," Fulton (1st week (CD-913-$3). Presented by George M. Cohan; written by him; Cohan in cast; premiere Monday; only new show of week.

"Getting Even," Biltmore. Stopped Thursday; played four days.

"Hold Everything," Broadhurst (46th week) (M-1,118-$5.50). Penciled in for the road early in October, but may stay longer; again spurted; $26,000 quoted.

"Hot Chocolates," Hudson (11th week) (R-1,904-$3). Moved upward, using cut rates, with capacity; over $13,000 claimed.

"It's a Wise Child," Belasco (4th week) (C-1,050-$3.85). Out in front of all non-musicals; biggest demand in agencies; standee business; $23,000.

"Jerry for Short," Waldorf (3d week) (C-1,101-$3). Not getting much, and that principally from cut rates; estimated around $3,000.

"Journey's End," Miller's (24th week) (C-946-$4.40). English war drama and "Street Scene" dead heat, both selling out and both figure to stay well into new season; $18,500.

"Let Us Be Gay," Little (28th week) (C-530-$4.40). Considerably ahead up to Saturday, with week's gross moving upward; over $11,000; another holdover.

"My Girl Friday," Republic (28th week) (C-901-$3). Surprising this one has stayed so long; low cost of operation and cut rates; claimed $5,000.

"Night in Venice," Shubert (15th week) (R-1,305-$6.60). Doing somewhat better at about $24,000, higher figure than since opening weeks.

"Show Girl," Ziegfeld (9th week) (M-1,622-$6.60). Reported dropping off to around $30,000; spurted for time.

"Sketch Book," Earl Carroll (9th week) (R-998-$6.60). Exceptional ticket demand in agency indicates run; $34,000; about capacity; probably moves to 44th St. after September.

"Street Scene," Playhouse (34th week) (D-879-$3.85). Over $18,500 quoted.

"The Camel Thru the Needle's Eye," Guild (20th week) (D-914-$3). Will run through September; around $7,500 and still profitable.

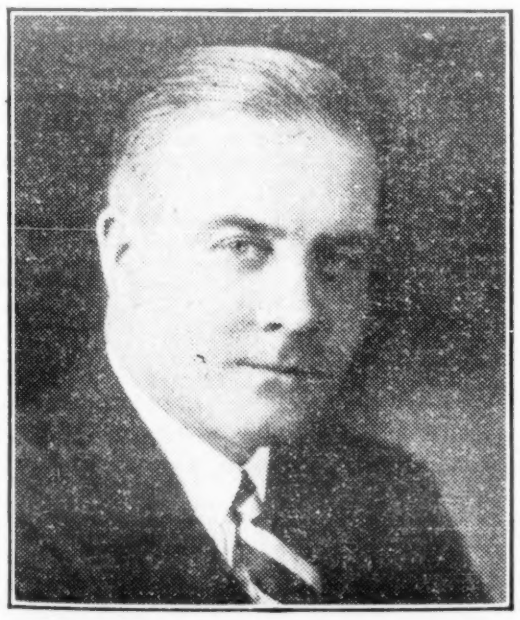
"The Little Show," Music Box (18th week) (R-1,000-$4.40). Biggest gross since opening; over $25,000; best agency demand among musicals.

"The New Moon," Imperial (50th week) (O-1,446-$5.50). Again moved forward and extension sure into new season; up to $26,000.

"Whoopee," New Amsterdam (36th week) (M-1,702-$5.50). Looks set to go through autumn; last week $42,000 and again topped entire field.

"After Dark," Rialto, Hoboken; revival; 38th week.

"A Merry Rogue," Gansevoort (Village); not definite after this week.



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Literati

(Continued from page 52)

ity, the fair Colleen (now Mrs. McCormick) on a space basis.

Yarn involved deals with former Governor Cox of Ohio, who was in California on his presidential campaign. John wanted Cox out at the studio for "stills," and the committee in charge of the candidate could think of a thousand reasons why their disciple shouldn't waste time on a picture studio. When it looked as if the build-up would flop, with the entire studio force, stars and all lined up to greet Cox, Bernie Fineman, now a Paramount producer, overheard someone say Cox was on his way to a factory on the same road, but out beyond the F. N. plant.

Fineman borrowed $10 and went into conference with the head of the motorcycle escort. As the party tore along at 40 m. p. h. following the cops, the lead cycle suddenly turned left, the procession followed and Cox found himself in the midst of about 400 First Nationalists yelling, "Yea, Cox"—and what could he do?

Hence, McCormick got the pictures he wanted, Smith sneaked Miss Moore on the right of the governor (so her name would appear first under the picture "reading from left to right"), and Fineman didn't have to make good the $10.

Lost Publicity

The difference in modern picture house operation as distinguished from the old fashioned legit and vaude way seems to extend into all departments. As much so in publicity as in other ways. Pictures in their handling just seem too fast.

For instance, Bill Robinson, the colored star tap dancing comedian, under contract for a Keith route. No doubt some Robinson press stuff has found its way in as a filler in the routine way.

Bill, colored, with a tough path behind him before he gained real recognition, is a great showman in selling his stage work, but could hardly expect to be an all around showman including the publicity side. Yet besides being a stage dancer and comedian of extraordinary quality for his race, he is unique in that he is the only professional actor willing to take on all comers running backward.

It's a question if Robinson has any competitor in this respect, as Bill while running backward, races the other fellow in the usual way The only handicap he asks is that the othe rfellow in the usual way runs 100 yards, while he is running 75.

Bill has been doing this for years. Everybody in vaude knows of it Everybody in vaude knows of it. Bill challenges anyone, professional runner or athlete, as he thinks he has them all cinched. Bill's record for 75 yards backward is 9 seconds. The pro record for 100 yards, regular, is 9 2-5 seconds. Bill can take his 75 loafing and do it in 10.

When the Washingtons played at the Stadium, New York, on the last visit, Bill, just for the fun of the thing, raced Nick Altrock with the handicap and beat him, on the diamond. Press work by the column could be gotten ahead of and during every engagement Bill plays anywhere on the Keith time, as he would race twice weekly and make his advance challenge sweeping, but not for money. Bill doesn't know the possibilities himself, so this may surprise him, as so many other things have of late.

One of them was Gil Gabriel in Vanity Fair for August stating Fred and Dorothy Stone had done the stair dance before Bill Robinson. Bill burned a bit at that, as the Stones had paid Bill $1,500 to teach them the routine. He showed the evidence to Vanity Fair, including a letter from Fred Stone, and Gil wrote him a squaring letter. But Bill is still sore.

Manke's Changed Copy

H. J. Mankiewitcz, at the Paramount studio, Hollywood, forwarded a copy for Variety's Paramount-Publix Number of Aug. 7. It was set up and a Variety news man saw the proof on a desk in the advertising department.

It was a kidding ad, using as text the Corn Exchange Bank idea of publishing a balance sheet understandable by the public. The copy, however, besides the kidding suggested that Mankie and his brother are in the banking business.

Without ado the Variety fresh mugg killed the Mankie text, writing some of his own for the ad, and latter appeared in the P-P edition. It was done without comment of or notice to the advertiser, which is newspaper murder in the first degree.

Mankie doesn't care so much about that, but he doesn't want the world to believe he wrote the substituted text which appeared. He didn't

As Jolo often says from his hideaway in London:

"How can a paper live with a New York office like Variety's?"

New Tab for Transients

New York's new daily morning tabloid, Today in New York, makes its first appearance Sept. 3.

It is an outgrowth of the miniature tabloid gotten out daily by the Pennsylvania hotel and distributed free of charge to its guests. Malcolm Ross, who sold the idea of the Hotel Pennsylvania's daily to the Statler people, will be managing editor of Today. Like Ross' former sheet, it will have a free distribution in the hotels.

Ross is said to have sold the idea of Today in New York to Paul Raymer, advertising man, who heads the daily's publishing company. It will be aimed at the visitors to the metropolis with feature stuff predominating over news. Leonard Hall will cover plays for it. Film critic will be Alma Talley.

Liveright Off "First Novels"

Horace Liveright, who used to be the "white-hope" of every literary beginner, has decided it's too costly to experiment with writers sans reputations, and will not even read first novels any more.

Liveright is one of the few publishers who had a losing season last year, despite almost every one of his publications got good notices. But first-novel authors invariably sell poorly, no matter how good the quality of their works.

Liveright's decision is believed mostly due to the poor reaction on Louis Kronenberg's first novel, "The Grand Manner." Kronenberg, one of the better book reviewers and writers, got a big hand on "The Grand Manner," but the book did not sell, although pushed to the limit by Liveright. Even Samuel Hoffenstein's "Poems in Praise of Practically Nothing" is said to have failed to make money for Liveright.

The publisher's decision is a blow to new writers, as it reduces to a minimum the list of publishers who will take a chance on "first novels."

Tabs' Stock Dope

All New York tabs now using investment dope, stock market information, and questions and answers on the merits of stocks. Space still too limited for Curb and Stock Exchange quotation, so they compromise on denoting the most heavily traded issues.

A common feature of the Wall street prognosticators on all three tabs—Mirror, News and Graphic, which is the latest—is the dopester's daily recommendation of certain stocks for favorable moves, investments or "long pulls."

All getting some business from investment houses, brokers and an occasional dopester service, which latter is under official investigation by George J. Mintzer, chief assistant U. S. Attorney, who opposes all stock market tipster sheets or service.

Writing to Live High

Above a store in the Sixties of Lexington avenue resides a family which once was the possessor of a steam yacht, a schooner, Southampton villa and a dream castle in one of the smart Hudson river colonies, aside from a luxurious town house.

The uppers now live aloof, scrimping the off seasons in their two-room apartment that they may keep up a semblance of appearance in the Queen resort—Newport—during the summer. Family makes plenty of side dough writing letters to the press—real inside on society, from which they are financially banished, so to say.

Seldes on Graphic

Gilbert Seldes has commenced watching the Broadway drama for the tab Graphic.

Julia McCarthy, one of the oldest of the New York newspaper sob sisters in point of service, has left the metropolis flat to join the Newark Ledger.

Master Mind

Hollywood, Aug. 27.

The master mind for a majority of the recognized screen writers secludes himself in exile in one of the spacious Beverly Hills estates. Here he waits, and can be found anytime of the day or night, ready to receive the problems of high priced writers anxious to have him pass on their script, pick the weak spots, tell them if it is boxoffice or what can be done to make it fool proof.

Man is about 40 with a background of 20 years' experience writing for stage and screen. During this time he compiled a chart based on past successes and flops, and while the public demands change from time to time, the basic principle of stage and screen writing as defined by the chart never changes. This guide is used in changing the structure of any story. When completed the yarn is guaranteed to turn out successfully if made according to the script.

Charges for this service range from $1,000 up with a standing rebate of $5,000 if the writer can prove the master mind is wrong.

RITZY

William H. Vanderbilt, president of the Newport Casino theatre, and host each week to the members of the summer stock company, is expected to marry Elsie Parsons, who has just divorced Moorehead Patterson. She is the daughter of Mrs. Herbert Parsons, who has written books, and a granddaughter of Mrs. Henry Clews, of New York and Newport, widow of the millionaire financier. Thus she is a niece of Henry Clews, sculptor and author, who lives abroad. Clews married Elsie Whelen, who was the first of the three wives of Robert Goelet, of New York and Newport, and is the mother of Ogden Goelet, who was attentive to Louise Groody. Henry Clews was previously divorced by Louise Morris, after she had divorced the late Frederic Gebhard. Gebhard was survived by a widow, Marie Wilson, of the original "Florodora" sextet.

Mrs. Elsie Parsons Patterson, who is expected to become Mrs. Vanderbilt, is a first-cousin of the temperamental Henry Clews, Jr., who recited "If I were King" at Newport, and hobnobbed in New York with Baron Willy von Knoblock, the dancer, and "Kittens" Leightmer, who sued Jefferson Seligman for breach-of-promise.

Vanderbilt is the son of the late Alfred G. Vanderbilt by the marriage with Ellen French. After the divorce, Alfred married Margaret Emerson, Bromo-Seltzer heiress, who had first divorced Smith McKim, later divorced Raymond Baker, and chose as her fourth husband Charles Minot Amory. In addition to having been the stepmother of William H. Vanderbilt, she is mother of his half-brothers, Alfred and George Vanderbilt.

William's mother, Mrs. French Vanderbilt, married his wartime shipmate in the navy, Paul Fitzsimmons, who changed his name to Fitz Simons. William is a first cousin of Julia French, who married and divorced Jack Geraghty, Newport chauffeur, and of Francis Ormond French, who, after being divorced, became a taxi-chauffeur. William, now State Senator from Rhode Island, was divorced by Emily Davies, mother of his daughter.

Mrs. Davies Vanderbilt sacrificed alimony of $30,000 a year when she married Sigourney Thayer, playwright and producer. Then she divorced Thayer. Her mother, Mrs. Frederick Martin Davies, visits Senator Vanderbilt at Newport.

Lord Loughborough's Death

Lord Loughborough was recently killed by falling from a widow of his home in London. He was son and heir of the Earl of Rosslyn, who a generation ago acted in New York as St. Clair Erskine.

The son was by the first of his father's three marriages. The second wife was Anna Robinson, American actress, who went abroad and had a spectacular career. After divorcing the Earl, she lost her fortune, and returned to New York, dying in poverty. There was talk of burying her in potter's field, but the remains were finally claimed by her sister, Margaret Robinson, of Philadelphia, once a leading lady on Broadway.

The Earl is a brother of Lady Angela, who divorced James Stewart Forbes, and of Lady Millicent, who was the widow of the Duke of Sutherland before divorcing Gen. Percy Fitzgerald and marrying Col. George Hawes. This lady, still known as Millicent, Duchess of Sutherland, has visited America, being entertained by Bohemians in New York and Hollywood. She has written plays and has sought to sell scenarios. She is the mother of the present Duke of Sutherland, who has visited Palm Beach, and of Lord Alastair Leveson-Gower, who married Elizabeth Demarest, of New York.

Elizabeth's sister, Charlotte Demarest, married Count Edward Zichy, and danced professionally in cabarets in New York and Atlantic City. Charlotte jilted George Bernheimer, of New York, on the eve of their marriage and later he committed suicide.

Apartment Renters

Micheline Keating, authoress, has rented an apartment at 210 East 73rd street. For a time she was on the stage, then became a journalist. Martha L. Draper, after having lived for years in Greenwich Village, has rented at the Buchanan, 155 East 47th street. Grandaughter of the famous editor, Charles A. Dana, she is the sister of Ruth Draper, the monologist, and sister-in-law of Muriel Draper, authoress, former secretary to Mary Garden.

Cyril Hatch, society miniature painter, has also leased an apartment at the Buchanan. He was divorced by the senior Mrs. W. K. Vanderbilt's daughter, Barbara Rutherfurd. Barbara then separated from Winfield J. Nicholls, disciple of "Oom the Omnipotent." Barbara had a child by Hatch, and twins by Nicholls.

James Reynolds, scenic artist and costume designer, has leased an apartment at 48 West 12th. Minna Gombell has leased at 434 East 52nd.

Nelly Malcolm's Return

Interesting is the report that Nelly Malcolm, widow of Edwin Main Post, who was drowned a year ago, will return to the stage. Post was divorced by Emily Price, now known as Mrs. Price Post, and author of a best-selling etiquette guide.

The son by the first wife, Edwin Main Post, married Barbara Loew, heiress to many millions, as a daughter of Mr. and Mrs. William Goadby Loew and granddaughter of George F. Baker, one of the richest men in the world.

London as It Looks

By Hannen Swaffer

The Wise-Crack Merchants

I was told, the other evening, of how, at New York openings, people rush from the stalls to be the first in the lobby with the latest wise-crack.

They tell me that the first man to reach the lobby and say it to a newspaper man gets the credit for it, except that lots of critics use it as their own so that it appears in several papers the next day as the critic's own remark.

As an amateur humorist, I must protest against this sort of thing. Fortunately, we do not have it in England.

Those of us who have a sense of humor invent our own jokes. I leave out the playwrights like Noel Coward and St. John Ervine, whose stage humor apparently consists of what they have heard somewhere at tea.

H. B. Warner's Wife Pays a Call

Mrs. H. B. Warner came into the Savoy the other day, straight from Paris, looking very sweet, and possessed of a greater intelligence than I thought possible in a film star's wife.

We told her about her father-in-law, Charles Warner, what a great actor he was, and what a fine fellow.

It seemed that she had left the family for a few weeks' holiday, and that, although she had been in Paris for several days, only one of the two girls she brought with her had had to go into a nursing home, in consequence.

The Pretty Pretty Things

We have had only one play this week—"These Pretty Things"—one of those nothing-nothing comedies about a mannequin who wanted to wear pretty clothes.

The first act was more or less written by Aimee and Philip Stuart, those two bright young things, in "Her Shop" last year. The second act really belonged to "Diana of Dobson's" which Cecily Hamilton wrote years ago. The rest of it was nothing except Lawrence Grossmith, Marie Lohr in a carroty wig, and Athene Seyler playing clever low comedy.

When will playwrights realize that while, before the war, things like this would just about get by, Charlie Chaplin and Harold Lloyd and Buster Keaton have killed them all stone dead?

The Death of Leslie Faber

London has just lost in Leslie Faber one of its few really capable leading men. The rest have either gone to America, been absorbed by the films or left undiscovered. Faber died of pneumonia and pleurisy after a few weeks' illness and during the run of "By Candle Light," the first play in which he became a manager.

Edgar Wallace found the money for him and Ronald Squire to go into business, and this they did with great success.

Faber was a cultured man, with a courtly bearing and manner, although this concealed a great impatience which made him a little difficult at times. He had a failing, which I possess, he could not tolerate in his own profession the stupidity which prevented somebody else from knowing how to do a thing, which to him, was obvious.

He was of Danish birth and his first wife was a daughter of Henry Arthur Jones.

When news of his death reached the Criterion, Ronald Squire, his partner on the stage and off, was away on a holiday, so poor Yvonne Arnaud had to carry on alone. How she managed that, nobody knows. It was a one-woman show, conducted with a great courage.

FUTURE PLAYS

(Continued from page 52)

Dorothy Blackburn, Robert Harrison, Joseph Keene, Thomas Cooke, Elsa Ryan, Wilton Lackaye, Jr., Joseph Crehan, John Sharkey, J. J. Hyland, Joseph Woodburn, Robert Steele.

"The Clothes Line" starts rehearsal next week with Herman Ganvoort sponsoring, opening in Jamaica (L. I.), Sept. 30, and then New York Oct. 7.

"Listen In," Ganvoort's musical, tried out last week at Springfield, Mass., has been shelved for repairs and may reopen in October.

"Many Waters," Moncton Hoffe's comedy, with English cast imported by Edgar Selwyn, opens in Montreal, Sept. 2, and at the Maxine Elliott, N. Y., Sept. 16. Ernest Truex heads company.

Brady & Wiman produce three news this season. Their first, **"Strong Man's House,"** produced with John Tuerk, went into rehearsal this week and opens at Werba's, Jamaica, September 2.

Jane Cowl, in **"Jenny,"** previously tried out, went in rehearsal Monday, opening at the Booth, N. Y., Oct. 7. The third Brady & Wiman production will be a new play for Mary Boland.

"Cortez," comedy-drama, by LeRoy Clemmens and Ralph Murphy, produced by Jack Linder.

Marx Brothers resumed rehearsals in "Animal Crackers," starting its second season at the Colonial, Boston, Sept. 23.

"Deferred Payment" is listed as next for the Davenport, New York, with Butler Davenport producing and opening, Sept. 6. Cast includes Verah Patterson, Butler Mandeville, Claire Barclay, Fred Buse, Jean Currie, Gerald Golden and Samuel Satin.

Gamblers Want Entertainers at Saratoga to Gamble Back Salary

With the August racing season ending, it has been a lesson to some of the band boys and entertainers at Saratoga. Some may never return to the Spa.

The attitude of the conservative entertainers is that the roadhouses expect their performing personnel to work virtually for nothing, through participating in the casino gambling and risk the likelihood of dropping their earnings back in the same place where they worked.

The casinos don't operate for their health. It is these adjuncts to the dining rooms that permits kitchen concessionaires to take a loss or remain satisfied with an even break or a very small margin. Knowing this, the orchestra leaders who constitute the heaviest single item on the entertainment budget appreciate that it's not financially healthy to chance the wheels or the galloping cubes much less the chump gambling games, where the odds are up to 40 per cent for the house.

Roulette with its 5.6 percentage and craps with 12 percent in favor of the bank are the safest things to risk as a gamble. Even with this common knowledge, one Saratoga band leader who should know better, went for 10 grand in the casino with the bird-cage game this summer.

Another was equally taken, including some profits at the track, but since he's a confirmed simp at it, it's not as surprising as the other bandsman who dropped the 10 g's at bird-cage.

Lots of Squawks

Plenty of squawks all around as a result of this innuendo insistence that the personnel "look the situation over" in the adjacent gambling halls.

The biggest tip-off to a visiting Variety man at the resort (not Sam Kopp, regular Saratoga correspondent) was the forthright urgency by a friendly restaurateur who okayed him into the gambling room that "it'll be better for you if you just look around and never mind playing yourself."

No inference there at anything wrong because you don't have to brace or switch with those natural odds in favor of the house. All the house has to root for is a transient and spending crowd; the law of averages will see them on top consistently.

Lopez' 2 Yrs. With St. Regis

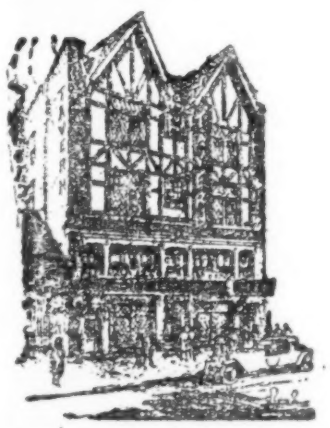
The snooty Hotel St. Regis has sewed up Vincent Lopez for two more years at the 5th avenue upstager, with the expiration of Lopez' present agreement this October.

There will be three Lopez bands in the hotel in season, with Vince leading one.

Last Friday the Lopez orchestra from the Pelham Heath Inn with its name leader left for a two-week one-nighting trip.

Pelham Heath is expected to close Sept. 15 by padlock, but a proceeding is underway to change ownership and possibly continue, with bond filed.

Lopez disposed of his stock holding interest in Pelham and Woodmansten Inn to Geiger sometime ago, remaining on salary.



TAVERN

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East of Broadway

No Harms Changes Abroad Or in Personnel Over Here

The Warner-Harms merger leaves the two important foreign allies of the Harms music interests in the same position as is the case with the personnel of the variously affiliated companies. This has been established; no employees or personnel will experience any change in the functioning of the several corporations concerned.

Chappell & Co. of England does not come under Warner control, although Chappell's has always been the British representative of Harms and Chappell-Harms of America. The English music firm, independently operated by Louis Sterling, president of the Columbia Phonograph Co., and Louis Dreyfuss, brother of Max Dreyfuss of Harms, will continue representing the American firms as before. Ditto for Campbell-Connelly, who act for DeSylva, Brown & Henderson and Famous Music Corp. as the foreign representatives.

Equity Affidavits for WCF In Fight for Continuance

Los Angeles, Aug. 27.

Equity will play a part in the controversary between the Chicago Labor Union's WCFL and the Federal Radio Commission. Equity attorney here, I. B. Kornblum, is preparing a number of affidavits regarding the stand KMTR in which it barred Equity speakers.

These affidavits are to be sent to WCFL to support that station's contention that union labor is not getting a square deal from present existing stations. Contention was brought about by the movement of the Radio Commission to remove WCFL from the air.

Musical's Own Discs at $1 Sold in Carroll Lobby

The first Broadway musical to press and market its own talking machine recordings, discs, of its own song hits is Earl Carroll's "Sketch Book," which sells a $1 disc, under its own label, in the theatre lobby along with the sheet music of the song hits.

Other musicals vend any of the standard Victor or Brunswick recordings. The Earl Carroll Sketch Book Record Co., Inc., makes the special records for this supplementary enterprise.

Louis K. Sidney inaugurated the same idea for his Loew houses, pressing the theme songs of the M-G-M pictures under a special Metro label for merchandising exclusively in the Loew theatre lobbies. Columbia Phonograph Co. labs does that for Sidney.

Aaronson Leaving

Irving Aaronson and his Commanders close Sept. 15 at the Roosevelt Hotel, Hollywood, to open with Irene Bordoni's musical, "Paris," which takes to the road this season.

Aaronson is credited with putting over a flop spot in a big way to the extent that the Roosevelt ballroom is now the most popular spot in Hollywood, rivaling the Cocoanut Grove of the Ambassador Hotel as a favorite dance room.

"Paris" opens in Pittsburgh Sept. 30. Previous run-of-the-play contracts prevented Aaronson's run being extended at the west coast hostelry.

George Olsen and his Music may follow Aaronson's into the Roosevelt, Sept. 15, at $3,500 a week. This was the weekly figure Aaronson received for his original eight weeks' engagement, twice extended.

Mabel Wayne East

Hollywood, Aug. 27.

With Paul Whiteman's picture for Universal postponed until November, Mabel Wayne, who was to have written the music, leaves for New York this week. She returns in October.

JACK HYLTON'S VISIT; BETTER THAN DOCTOR

In London recently the doctors informed Jack Hylton he would have to lay off for three weeks, to undergo an operation for hernia.

Getting down to cases with the docs, Hylton found that it would be necessary for him to lay off the three weeks with or without the operation.

Laying off, Hylton forget the operation and took a boat for New York, his first visit here. Arriving on the Ile de France last Tuesday (20), he sails back today (Wednesday) on the Berengaria. Mrs. Hylton is with him.

Mr. Hylton says everything is running well in England in the music way. In New York the Hyltons have been catching everything in the time limit of most interest to them.

Hylton was greatly interested in the story last week of the Warners-Harms buy. His English publisher is Lawrence Wright.

ABC DECLARED OUT ON COAST—REAL BLOW-OFF

Seattle, Aug. 27.

A receiver has been appointed following the crash of the American Broadcasting Company, a tentative proposition involving from the announcement a national radio network.

Assets of the ABC as far as divulged are virtually nil. Scores of local musicians, singers and commercial firms are demanding moneys due.

Adolph Linden, local promoter of proposed chain, which had a few stations lined up along the Pacific Coast, had been unsuccessfully trying to unload. The recent attempt to go into a stock selling campaign for ABC resulted in about $100,000 being raised, but this melted away in the operation of the business.

Summer concerts at the Stadium by ABC went into the red for $75,000, this hastening its finish.

American Broadcasting Co., endeavoring to promote a third chain, has blown up. It has been unable to make good salary arrears to artists and musicians totaling about $10,000.

The ABC chain was a stock promotion proposition. Its net work has been abandoned. Mostly on Coast.

The "time" on the existing three chains being heavily booked up, the ABC thought it an opportunity to step in and provide air facilities for radio advertisers.

Adolph Linden of Seattle and Jensen & Von Herberg, former northwest theatre operators, have been mentioned in association with ABC from time to time.

Adolph Linden's septet of west coast stations which were planned as a nucleus for the new ABC network caused the Columbia Broadcasting System, headquarters in New York, to enlist a new Pacific slope chain. Formerly the CBS was allied with Linden's stations.

William S. Paley, president of CBS, has closed for five of the most powerful stations in the west to supplant the Linden string starting Sept. 1. They are KHJ, Los Angeles, the pioneer broadcaster west of the Rockies; KFRC, San Francisco; KFPY, Spokane; KOIN, Portland, Ore.; KVI, Seattle-Tacoma.

Stations KHJ and KFRC are known as the Don Lee chain, after the individual who owns them.

Pirate Suit

Los Angeles, Aug. 27.

George C. Watson, local attorney and song writer, filed suit in the U. S. District Court against Metro-Goldwyn-Mayer and N. H. Brown alleging Brown's "Pagan Love Song" was pirated from his "Arab Ann." Watson estimates his damages at over $250,000 and possibly $1,500,000.

This is to be made a test case by Watson in an attempt to determine whether or not a composer is entitled to a royalty from the profits of a picture in which his songs are used, just as he is entitled to a royalty from the sheet music profits. Former Judge C. C. Montgomery represents Watson, while M. G. M. will be represented by Loeb, Walker & Loeb.

Along the Coast

By Bill Swigart

Hollywood, Aug. 24.

Drug stores sell aspirins for headaches, but the white pills have no effect on the songwriters engaged in picture work.

Complaints scoring the heaviest are on the changes in cast and story after a production gets under way. Under the present system, a finished script is turned over to the composers for their guidance in writing the necessary numbers. Music boys then go to work to fit the action and the actor assigned to sing. With this over, their work has just begun. Rehearsals must be tolerated with trying patience, and when everything looks hunky dory the director gets the idea for a change in cast. This means more rehearsals, and if the actor doesn't fall in line, news numbers have to be written. Bad enough until the blow-off comes when the supervisor suddenly appears, changing the whole structure of the story. Thence the work of the composer starts all over again.

Broadway show composers have come to realize, after a few weeks on a lot, that they must adapt themselves to a different technique. Lyrics that would prove a wow to the sophisticated $6.60 audience would flop in the tall grass. Censorship is also to be reckoned with—and how!

When it comes to seeking inspiration, the Fox tunesters compare the spacious and romantic settings of Movietone City to that of Inspiration Point on the Hudson. Difference is that they don't have to imagine themselves in a strange land to get the natural color and feel of the proper background.

If it's a song of the desert they want, the pyramids of Egypt are at their feet. The dismal atmosphere of a prison, the fantastic colorings of the Orient or the hoydenish settings of New York's east side are within a half-gallon distance from anywhere they stand within the studio walls. Exact replicas of any country wanted can be found here. If not, they'll build 'em on 24 hours' notice, but not always for songwriters.

Conrad, Gottler and Mitchell have set a new wrinkle in Hollywood for others to copy. This is the installation of dictaphones in their motor cars to be used for taking down notes as they drive about the country. All that is necessary is to press a lever and speak while driving 60 m.p.h. and the idea is recorded.

Syd Mitchell forgot one day and left the lever open during an argument with a speed cop. Femme secretary now has a different opinion of Mitchell.

Art Schwartz, Witmark office, known as the vagabond song plugger, stopped off in L. A. long enough to accompany the Orpheum orchestra with vocal renditions of Witmark numbers during intermission and the finale.

Schwartz shoves off for Seattle upon conclusion of this engagement to see about sales in that sector.

Bud Averill, only living double of Paul Whiteman in town, was introduced as the real McCoy by Jack Kay to the acts playing the Hillstreet. Gag worked to such an extent that one of the pit boys went out of his way to shake hands and ask Averill if he couldn't recall the time he played sax for him.

Cliff Edwards' old means to an end of trap drumming still haunts him. He can be seen any day at the M-G studios practising on the pots and pans, believing some day the uke will give out.

Lawrence Tibbett, at the same plant, is forming a quartet with restrictions to sing nothing but Robbins numbers. Personnel consists of Tibbett, baritone; Cliff Edwards, second baritone; Ramon Novarro, tenor, and Bob Leonard, bass.

Roy Shields arrives here this week to assemble a permanent Victor recording orchestra to make their debut at the Radio show to be held at the Ambassador, which, by the way, will be the third largest in America.

Victor company will not only attempt to predominate with their display of radio sets but plan also to dominate the entertainment by having most of their recording artists appear at the show in person.

Owing to the success of Charlie King's "Hollywood Revue" records, he has been asked to become guest m.c. for the Victor night.

In recognizing the pulling power of screen star names for sale of records, Victor has started a campaign of tying up picture talent with the signing of Bebe Daniels for exclusive recording on a royalty basis. Her first recordings took place this week when she rendered vocals of "Your Always in My Arms," "The River Song" and "Beneath Your Silken Shawl." Miss Daniels sang all three numbers in "Rio Rita," produced by Radio, and records will be released with the opening of the picture.

Tipoff for bond salesman and Al Dubin: Brown and Freed received their quarterly royalty check amounting to 38 g's and some odd cents....Phil Cairns, recording engineer for Victor, in town....Ager and Yellen doing five numbers for M-G's Van and Schenck picture; also slated to do some numbers for same firm's "Road Show"....Franke Harling assigned to write complete score for "Rose of the Rancho" (Par)....Dimitri Tiomkin signed by M-G to write original music compositions....Dave Stamper and Harlan Thompson add one more song to "Married in Hollywood" (Fox), titled "Once Upon a Time"....Two songs, "Time Will Tell" and "Say the Word," by Baer and Gilbert, have been cut out of "Girl from Havana" (Fox); too much footage the reason....Bernard Prager, sales manager for Robbins, here on semi-annual tour of the Coast....Helen Zierhart, who just completed a year of piano for Gene Austin, now assisting at the baby grand for benefit of Sig Bosley customers dropping in on Robbins' office.

Mack Gordon and Max Rich have formed a new publishing company to be known as Gordon and Rich. They will concentrate on picture songs.

First two numbers to be published by them is "Mary, I Love You," and "Wuzza Matter Baby." Two other numbers which they wrote for Belle Baker's picture, "Song of Love," will follow. Titles are "I'm Walking in the Moonbeams Talking to the Stars" and "White Way Blues." Gordon and Rich are also representing Watterson, Berlin and Snyder on the Coast.

Nine composers are writing numbers for Fox's "New Orleans Frolic," minstrel revue in which all Fox contract players will appear. Gilbert and Baer have contributed "Drink to the Girl of My Dreams," "Minstrel Memories" and "Catch On"; Conrad, Gottler and Mitchell did "Mona" and "Snake Hips"; Charles Cadman and William Kernell, "Trouble"; Dave Stamper and Harland Thompson, "My Girl."

Jack Mescal and Pete Wendling, assigned to do numbers for "Loose Ankles" (FN), were asked by the director to write a medley on everything pertaining to looseness, including loose morals, loose shoes, dresses and suspenders.

Joe Burke kibitzed with an added item to include Lew Silvers.

Donaldson and Leslie have a bungalow at Fox Movietone City, but so far have never been in it, nor has the Fox publicity office been able to round them up for pictures or biographies.

Seems they are still seeing Hollywood and do their work at the Beverly-Wilshire between two and seven.

Gus Edwards scooped the town with a number on the Graf-Zeppelin. Title is "Zip Goes the Zep."

If it goes over with the local reception ceremonies, Gus will proposition Eckener to move his piano on the rear gondola and accompany him the rest of the trip.

Before Jack Robbins shoved off for the east, he and Pete Smith, M-G publicity office, held a heavy conference, with the result, from now on, a separate division will be included in all M-G picture press books outlining advance exploitation ideas on the music used in each picture.

This will be directed for the music trade to boost the sales in tying the advertising up with current showing of the picture.

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Musical Director

Second Year Conducting Pit Orchestra of 30 Together with Stage Band and Presentations

CAPITOL THEATRE, SYDNEY, AUSTRALIA

Ted Henkel's Capitolians Over Station 2 FC

Coast Music Survey

Los Angeles, Aug. 27.

With retail stores fairly well stocked on sheet music and various recordings of "Pagan Love Song" this number, according to reports from the wholesalers during the last week dropped to third position. Now a toss-up between "Am I Blue?" and "Singing in the Rain" for first position.

"Am I Blue?" number is reported by both Columbia and Victor to head their six best sellers, while Brunswick reports "Singing in the Rain" in spot one and "Am I Blue?" number six. Many new pop numbers on the disks showed up in the six best sellers, yet they are far from dominating the old stand by picture song hits.

Columbia

Six best sellers for the week reported in order of their sales: "Am I Blue?" and "Birmingham Bertha" (from "On with the Show," WB); "Walking Around in a Dream" and "Maybe, Who Knows?" both Ted Lewis pop recordings; "Little Pal" and "I'm in Seventh Heaven" (from "Say It with Songs," WB); "I'm the Medicine Man for the Blues" and "Wouldn't It Be Wonderful," Ted Lewis recordings (from "Is Everybody Happy?" WB); "Only for You" and "Some Day Soon," both pop numbers, and a third group of recordings by Ted Lewis, pop numbers, "I Love You" and "Lewisada Blues."

Brunswick

"Singing in the Rain" and "Orange Blossom Time" (from "Hollywood Revue," M-G); "In the Hush of the Night" and "Where Are You, Dream Girl?" both pop numbers; "Pagan Love Song" and "Building a Nest for Mary"; "Wedding of the Painted Dolls" and "You Were Meant for Me" (from "Broadway Melody"); "Little Pal" and "I'm in Seventh Heaven"; "Am I Blue?" and "Let Me Have My Dreams."

Victor

"Am I Blue?" and "Let Me Have My Dreams"; "Singing in the Rain"

(Continued on page 63)

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Radio's Premier Conductor
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And His
ORCHESTRA
Indefinitely
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COCOANUT GROVE
(Hotel Ambassador)
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ORCHESTRA
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Bigger and Better Than Ever
Personal Management
CHARLES SHRIBMAN
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ART MacLEAN
and His ORCHESTRA
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DALLAS, TEXAS

JESSE STAFFORD
and HIS ORCHESTRA
PALACE HOTEL
SAN FRANCISCO
P. S.—Brunswick Recording

Burman's Joint

Hollywood, Aug. 27.

B. B. B. (Bobby Burman) now owns his own establishment.

It's the Cellar, on Hollywood Boulevard, seating around 500 and which opens Aug. 29.

Fan Vote on Songs for McCormack's Picture

Hollywood, Aug. 27.

Fox has appealed to the picture fans through fan publications to select 10 of the familiar songs sung by John McCormack in order that they can determine the popularity of three to be used in the tenor's picture.

Check on the first week's returns show the following numbers to be leading: "When Irish Eyes Are Smiling," 430; "My Wild Irish Rose," 426; "Somewhere A Voice Is Calling," 370; "Mother Machree," 362; "The Rosary," 360; "Little Mother of Mine" and "A Little Bit of Heaven," 330; "At Dawning," 326; "Rose of Picardy," 310, and "Moonlight and Roses," 276.

"Feet's" Hottest Place

The defunct Bunn Bros. cafeteria underneath Loew's State becomes the site of "Feet" Edson's new Hot Feet late joint.

Colored show, torrid music, etc., is the general idea.

Feet says hotter than his Furnace club and that was some hottest place in town.

Wolf's "Coffee Dan's"

Los Angeles, Aug. 27.

Johnny Davies has sold a majority interest in "Coffee Dan's" here to Ira Wolf. Davis, who retains his San Francisco establishment of the same name, did not have sufficient time to give personal attention to the local establishment which he opened four years ago.

Frank Shaw, current m. c., remains until Sept. 1 and then goes to Chicago. Shaw has been with Davis for six years.

PRIMA'S $350,000 SUITS

Chicago, Aug. 27.

Praecipes of two damage suits, totalling $350,000, have been filed against Harry E. Stebbings, manufacturer, by June McAllister, prima donna at the Club Algiers.

Stebbings' wife has sued for separate maintenance and is receiving $100 monthly alimony for herself and two children. Nature of Miss McAllister's damage suit is not revealed.

NO DRAKE HOTEL CHANGE

Chicago, Aug. 27.

Whitestone Corporation, operators of the Drake Hotel, denies the property is to be converted into an office building.

It cites the dividends amounting to $947,297 and paying off $360,000 on the mortgage as proof the Drake is turning a profit as a hotel.

Whiteman Bunch Leaves

Hollywood, Aug. 27.

Paul Whiteman and his gang left last night (Tuesday) for the east following their regular Old Gold broadcast which takes place here between five and six in the afternoon.

They reach New York Saturday morning and open that night (31) at Pavillon Royal, the Merrick roadhouse on Long Island.

Gerun's Changed Name

After three years at the Roof Garden cafe in the Latin Quarter of San Francisco, Tom Gerun, nee Gerunovich, shifts to the Baker hotel, Dallas.

Gerun shortened his name under advice of the Music Corp., which has taken over the Brunswick recording orchestra's management, with an intention of bringing him east.

Music for Gest

Hollywood, Aug. 27.

Dmitri Tiomkin, Russian composer under contract to M-G-M, leaves early in September for New York to complete the musical score for the Morris Gest production "Aha!" Montague Glass is writing the libretto.

Tiomkin resumes work for M-G when finished.

Continental Songs

Milton Pascal, author of several Columbia Varsity shows, was assigned his first professional work by Ed Marks in fashioning the English lyrics for two continental song successes, "Hello Margot" and "Fraulein Pardon."

The latter has been rechristened "Won't You Give In?"

CENTRAL PK. CASINO
(NEW YORK)

Proving that dance music alone, regardless of name value, is still the paramount issue in making or breaking a dine-and-dance place, tremendous success of the Central Park Casino is a vast tribute to Leo Reisman and his Victor recording orchestra.

Coming to New York, virtually unknown and unheralded, Reisman soon chased out Emil Coleman, his associate maestro, from the Casino, when Coleman was supposed to have a strangle-hold on the Manhattan society draw through his many years' association with the Montmartre. In truth, Charlie Journal of the Montmartre thought so much of Coleman's importance to that class cafe that Coleman was ceded a "piece" of the room.

Came Reisman from the Egyptian room of the Hotel Brunswick, Boston, and whammed the smart group with his best stepping music. Reisman is not wholly new to the metropolis, having been brought in for a limited engagement last season at the Waldorf-Astoria, but he was not as much noised about as he has been with the aggregation he has at the Casino.

Sid Solomon, the head man of the class roadhouse in the heart of New York and situated on city property, gives unlimited credit to the Reisman orchestra, aside from the convenience of his location, the ultra service and the weather breaks which have made the Casino-in-the-Park a natural retreat for a cool-off dining spot.

Even this theory is refuted by the late dining bunch. The Casino is as much of an eight o'clock dinner restaurant now as otherwise. The result is that the tempo of the room is maintained practically the same from opening at 7:15 to 2 a. m. closing. It is only at 11 bells that there's a half-hour break when the late diners have left for a picture show and before the theatre mob drifts in. After theatre there's a $3 scale couvert and worth it. At the dinner sessions the house makes up for it from the menu scale. No entertainment, floor or stage.

Despite the gagging about the tariffs, the Casino is still a buy compared to the discomfiture, lack of service, general bedlam and high tolls of the average nite club. That goes double for many of the smarter hotels, especially on the east side, where a sawbuck will carry a couple twice as far as twice the expenditure will in a Broadway cafe. Trouble is that the average person confuses noise and artificial hotsy-totsy hooey with the natural spontaneity one can develop in a class place.

Abel.

FIORITO ON NBC

Chicago, Aug. 27.

Ted Fiorito and his Edgewater Beach Hotel orchestra last week began a weekly broadcast over NBC system as the Skellodians.

WLS, local station, is the feeder.

Vallee Leaves for Coast

Will Rockwell of Harms leaves with Rudy Vallee today (Wednesday) for the coast to supervise the musical end of the RKO picture, "Vagabond Lover." A host of writers contributed, notably Harry Woods and Sidney Clare, among many others.

Although Vallee is contracted to Feist as an exclusive writer, the bandman-singer is not authoring his own ditties, as RKO and Harms have an exclusive publishing arrangement.

Buddy, Lou and Ray Got $700,000 Each

Hollywood, Aug. 27.

Warner merger of music publishing houses will not restrict the personal writing services of DeSylva, Brown & Henderson Co. pictures. Trio will continue to operate as free lance agents and leave for New York next week to do one musical for George White. Contract with Fox only called for one picture, "Sunnyside Up."

Each of the writing trio received $700,000 from the Warner-Harms firm.

Not likely that this trio will return to the Coast to engage in pictures solely for song writing. Boys demand that they have a voice in the production of any picture they tie up with.

Bobby Crawford, now here, expects to leave for New York the end of this week and will sail for Europe early next month.

Hallett's 9th on B'way

Arcadia ballroom is bringing Mal Hallett and his orchestra back for its anniversary Oct. 1.

This will be Hallett's ninth consecutive winter run on Broadway. He returns around Xmas for the winter months before going back to New England and Pennsy dance territory in the spring.

English Trade Ed. Here

Edward Jackson, editor of the English music trades organ, "Melody Maker," is in New York, on a pleasure trip.

The New Fox-Trot Ballad Hit
Melodic Rhythmic Spirited
By Benny Davis-Otto Motzan-Billy Frisch
"Where Are You, Dream Girl?"
They're all playing and featuring it—Vallee, Lopez, Spitalny, Pollack, Roy Ingraham, Specht and many others. Great for radio transmission because of its smoothness and melody; even greater for straight dance purposes.
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Just Concluding a Most Pleasant Six Months' Engagement at Villa Vallee

Picnic Day at Lawson

(Continued from page 1)

the other lads receives for his prowess a pair of silk sox, for they still wear sox in Missouri.

Then the men, not to be outdone by their juniors, do their stuff. Winner of the men's race also wins a pair of silk sox, while the man coming out second best gets cotton sox.

Then the boys have their inning, this time with a coaster race, the winner receiving a pair of overalls, while the second is given a free haircut, locally.

Then the men try it again. But this time it is restricted to fat men, and to be considered fat in Lawson you must tip the scales at 200 at least. The fastest fat man receives a sack of flour, and the next speeder receives a year's subscription to his home town paper, the Lawson Review.

Pitching Horse Shoes

Then the ancient game of horse shoe pitching is revived and the person most skillful at pitching the horse shoe over the peg is rewarded with $1. The second skillful pitcher receives 100 pounds of ice.

Since this is the age of farm relief the farmer is next recognized. The farmer who can put up the best race receives a cultivator for his speeding, while the second best has his suit cleaned and pressed free, locally.

Low automobile licenses are much sought after in Missouri, for the next prize. A gallon of motor oil is given to the owner of the auto, trucks not included, with the lowest Missouri license number.

Not to forget the ladies, a pair of silk hose is awarded to the lady who can walk the fastest—not talk the fastest. Second walker receives a free hair bob, locally.

Smokes for Tuggers

Then comes a tug of war between two fraternal associations, and the brothers who can tug the hardest are awarded the smokes.

On picnic day a large family is an asset, and the father of the largest brood receives $1. If the largest family comes in one Ford an additional prize of five gallons of gasoline.

Chicken calling is recognized as useful, and the one showing the most adeptness in calling the feathered tribe receives a sack of chicken feed.

Marrying young is encouraged in Lawson and the youngest married couple at the picnic is given a sack of flour.

For the tallest man awaits a pair of silk sox, guaranteed to fit. Lawson has a Longfellow Club with the only requirement for membership that the applicant must be at least six feet tall in his silk or worsted stocking feet.

The heaviest man is given a pocket knife.

Longest whiskers get a reward. Their owner is given an order on a local auto service shop to charge his battery free.

The Babies

Then come the Babies, Missouri's best crop. The duty of saying which is the prettiest baby requires a brave person. There are plenty of heroes in Lawson and the job is done, for the first prize $2.50, while another baby must be content with $2 for second prize. Still another gets the standard Lawson $1 for the consolation prize.

The prettiest bobbed hair girl gets $1.

Then the fattest woman is given a mop.

Expert hog callers in this home of the porker compete, with the best caller given a sack of flour. Runner-up gets another pair of silk sox.

Then Husbands

After hogs, come husbands. The woman who is boss of the home and can call the husband in the most approved manner—not call him down, but just call him—gets a big box of face powder, while her less skilled sister gets a small box of ordinary powder.

Then the red headed women get a chance to draw a bottle of toilet water—for being red headed, on the level.

In this day of speeding cars, a reward for slow driving is appropriate. The slowest driver in the slow Ford race is given five gallons of gasoline, while another not so slow gets a quart of motor oil.

If you win the slow race in a car which is anything but a Ford, the award is five gallons of gasoline, with a whole gallon of motor oil to the second best.

All kinds of fun at a Lawson picnic.

Midway Flooded by Dam; N. G. Anyhow, Park Sold

Northville, N. Y., Aug. 27.

Sacandaga Park, is to be relinquished by the Fonda, Johnston and Gloversville Railroad Company, which operated it for 40 years through a subsidiary corporation. Advent of automobiles, which undermined the park's business and the contemplated flooding by the state of the lower portion of the midway for the Conklingville dam, were the factors in the decision to sell the park.

Proposal was submitted to owners of, and guests at, cottages and hotels near the park, at a meeting recently held in the Rustic theatre, F. J. & G. is to receive about two million dollars from the State for the land it surrenders at the park and for the cost of relocating its tracks, which carried patrons to Sacandaga from Gloversville to Northville.

Blue Grass' Blue Sky

Lexington, Ky., Aug. 27.

Blue Grass Fair, here all week, was a regular pushover for wheel operators, who ran entirely unmolested throughout the week and got the coin. Monday night the boys and girls along the midway felt out sentiment with cigarettes, candy, blankets and fancy lamps as prizes, but thereafter, huge piles of silver dollars (almost extinct) used as bait.

Play ranged from ten cents to twenty bucks and some operators were entirely willing to go higher if the customer was so inclined. Chuck-aluck got the biggest play, mostly in 25 and 50 cent shots. Women and young folks joined in the fun while the law, apparently, was looking the other way.

No Dumb Injuns

Norwalk, Conn., Aug. 27.

The Hopi Indians are making big time at the Connecticut resorts. They are not, however, fooling the Yankees, but rather New York excursionists. The Yanks sit by and laugh.

The Hopis work at a resort for a week. They buy 25c. beads at the resort souvenir stands and sell them for a buck.

In each town the Hopis make a big fuss over the Kiwanis or Rotary Clubs and initiate one from their fold into the Hopi tribe.

M. W. Biflingsley is billed as the custodian of the outfit, said to be traveling by the permission of the government to acquaint the American public with Indian lore.

Lion Attacks Beatty

Paris, Ill., Aug. 27.

Clyde Beatty, animal trainer, with Hagenbeck-Wallace circus, was severely injured last week by one of the lions he was working during the performance.

The animal attacked him, and Beatty was badly clawed before taken from the cage. He was removed to a local hospital.

More Americana

Baltimore, Aug. 27.

Pole sitting endurance record established by Shipwreck Kelly at Carlin's Park here in June was smashed by an amateur, "Wee" Willie Wentworth, with a time count of 23 days, 5 hours and seven minutes.

Advance Man Wants Dough

Los Angeles, Aug. 27.

James Stewart, former advance agent for the Buck Jones Wild West Show, filed suit with the State Labor Commission, San Francisco, to collect $280 alleged salary due from Jones. Complaint forwarded here for collection.

Circus Hand a Burglar

Salt Lake City, Aug. 27.

Tom Gray, who came here from Pocatello with the Al G. Barnes circus, confessed to nine burglaries and is now reposing in jail.

Ill. Fairs Given State Aid; Cannot Give Away Prizes

Quincy, Ill., Aug. 27.

Adams County Fair officials are recalling tickets bearing the numbers of prizes to be given away the last night of the fair, following a ruling by Attorney General Carlstrom that fair accepting state aid based on percentage of premiums could not give prizes.

William J. Singleton, treasurer, stated the money from the state amounted to around $7,000 and the fair could not carry on without it.

Many smaller fairs in Illinois have been abandoned this year through lack of patronage. Many of the others receive aid from the state treasury.

Adams County event opens Sept. 2 for five days.

CARNIVALS

(For current week (August 26) when not otherwise indicated.)

Alabama, Manchester, Ky.
Anderson-Srader, Benkelman, Neb.
Artdick, Barre, Vt.
Barkoot, Cynthiana, Ky.
Barlow's, Loogootee, Ind.
Beaty's, California, Mo.
Bee's, Greensburg, Ky.
Bernardi's, Charleston, Ill.; 2, Belleville.
Broadway, Atlantic City, N. J.
Bodnar, Bay City, Mich.
Brown & Dyer, Towanda, Pa.
Bruce, Flemington, N. J.
Bunts, Grayson, Ky.; 2, Louisa.
Burke, Harrison, Neb.
Butler, Rockville, Ind.
Byers, Jefferson, Okla.; 2, Kingfisher.
Capital, Rice Lake, Wis.
Coe's, Somerset, Ky.; 2, Lynch.
Coolin, Aurora, Neb.; 2, Omaha.
Cronin's, Celina, O.
Corey's, Linglestown, Pa.
Crafts, Celina, Calif.
Crounse's, Ballston Spa, N. Y.
Dixieland, Natchez, Miss.
Dodson's, Chicago, Ill.
Earle's, Caledonia, Minn.
Endy's, Scranton, Pa.
Flanders, Leith, S. D.
Fleming, Crawfordsville, Ind.
Florida, Washington, D. C.
Foley & Burk, Sacramento, Calif.
Francis, Gresco, Ia.
Gallers, 2, Cleves, O.
Gibbs, Burden, Kan.
Glenn Miller, Benson, Ariz.; 2, Deming, N. M.
Great Western, Hamilton, Mo.
Greenburg's, Malad City, Idaho.
Harris, Johnston City, Ill.
Harry's, Syracuse, Ind.
Heller's, Belvidere, Pa.
Henke's, Newberry, Mich.; 2, Marquette.
Heth's, La Porte, Ind.
Hill, Fairfield, Ala.
Hoffner's, Peoria, Ill.
International, Herbertville, Can.
Isler, Maquoketa, Ia.
Jones, Battle Creek, Mich.
Keystone, Carrolltown, Pa.
Krause's, Shelbyville, Ky.
Lachman-Carson, Cherryvale, Kan.
Leggette's, Mountain View, Okla.
Levitt-Brown-Huggins, Garfield, Wash.; 2, Spokane.
Little's, Horse Cave, Ky.
Loos, Joplin, Mo.
McClellans, Taylorville, Ill.; 2, Princeton, Ind.
McGregor's, Gatesville, Tex.
Melville-Reiss, Syracuse, N. Y.
Michigan, Allegan, Mich.
Miller, Van Buren, Ark.
Mississippi, Cotton Valley, La.
Monarch, Binger, Okla.
Morris & Castle, Des Moines, Ia.
Murphy, Danville, Ill.
Northern Great, Fennville, Mich.
Northern, Little Falls, Minn.
Old Man of Mts., Centerburg, O.
Pacific, Great Falls, Mont.
Page's, Winchester, Tenn.
Pearson's, Arthur, Ill.
Powers & Larkin, Evart, Mich.
Reithoffer, Montrose, Pa.
Rice, No. 1, Fulton, Ky.
Rice, No. 2, Anna, Ill.
Royal, Eckley, Colo.
Rubin & Cherry, Toronto, Can.
R. & C. Model, Milwaukee, Wis.
Rumble, Corydon, Ind.
Sandy's, Catskill, N. Y.
Scott, Buffalo, Wyo.
Sheesley's, Sherbrooke, Can.
Siebrand, Terry, Mont.
Spencer, Clarion, Pa.
Stewarts, Loudon, Tenn.
Stone's, Cumberland, Md.; 2, Marion, Va.
Stoneman, Manistique, Mich.
Sunshine, Somerset, Ky.
Tennessee, Alexandria, Okla.
Tidwell's, Apache, Okla.
Wade, Kingston, O., 2, Laurelville.
Western, Morehead, Ky.; 2, Vanceburg.
Williams, Temple, Okla.
Wise, Richmond, Ind.; 2, Marceline, Mo.
Work, Hillsboro, Ill.
Zarra's, Haskell, N. J.

CIRCUSES

Hagenbeck-Wallace

Aug. 26, Jefferson City, Mo.; 27, Marshall; 28, Leavenworth, Kan.; 29, Hiawatha; 30, Council Bluffs, Ia.; 31, Lincoln, Neb.

Miller Bros. 101

Aug. 26, Decatur, Ill.; 27, Mattoon; 28, Bloomington, Ind.; 29, Bedford; 30, Louisville, Ky.; 31, Bowling Green.

Ringling B.-B.

Aug. 26, Seattle, Wash.; 27, Centralia; 28, Portland, Ore.; 29, Salem; 30, Eugene; 31, Klamath Falls.

John Robinson

Aug. 26, Knoxville, Tenn.; 27, Chattanooga; 28, Nashville; 28, Columbia; 30, Cullman, Ala.; 31, Alabama City.

Sells-Floto

Aug. 26, Fort Smith, Ark.; 27, Muskogee, Okla.; 28, Bartlesville; 29, Independence, Kan.; 30, Wichita; 31, Arkansas City.

Ringling-B. & B.

Aug. 29, Salem, Ore.; 30, Eugene; Sept. 1, Mount Shasta (afternoon only), Cal.; 2, Chicago; 3, Sacramento; 4, Stockton; 5, Oakland; 6-7-8, San Francisco.

Mae Collier Resting

Mae Collier, high diver, has been forced to cancel under advice of her physician.

Miss Collier became ill following her Hartford date recently.

John Ringling Home

John Ringling is back, after a several weeks' trip abroad.

SUNBURN THE DRAW

The dance halls in most of the eastern parks and amusement resorts have been hard hit this summer so far.

Perhaps the best alibi in the smaller parks near New York is the sunburn craze. This gives the beaches and swimming pools the break.

Nothing New in Parks or On Piers—Bookers Squawk

Los Angeles, Aug. 27.

Total failure of local amusement parks to draw this summer is said to be due to their failure to offer any new attractions. The parks have had the same line-up of concessions for the last five years, and drew good business until the novelty wore off.

Another angle is that fairs in this district have been doing all right because the fair managers are constantly after new attractions.

Anyway, the fair business is above normal and the parks and piers are begging.

It's the main squawk of the outdoor bookers on piers and parks.

Frank J. Murphy Show

New Rochelle is probably the most intensely conservative home community in the metropolitan area. This is the first carnival the Variety reporter remembers being within the city limits. One reason is that there is almost no open space available to fit a carnival and another is that the town is leary of caravan visitors of all kinds. Loew and RKO both have theatres there for one thing.

Murphy outfit got in by grace of the Loyal Order of Moose auspices and at that made its stand on an eccentric shaped lot in the outskirts, a section populated by workmen and adjacent to the area given over to the large colored population inseparable from these Westchester towns of prosperous homes.

Stand was in extreme southwest end of the town, on Central avenue, half a mile beyond the New Haven railroad tracks and a block or so from the nearest trolley-line. Lot L-shaped so that the layout was rather dizzy. Merry-go-round featured in the arrangement; the ferris wheel at the far end of the upright leg of the "L" and the Whip way off to one side and entirely detached from the rest of the midway. Shape of the lot made a practical arrangement impossible, and it was the Whip that suffered. It might as well have been omitted.

Regulation outfit otherwise. Maybe 15 stores playing merchandise wheels and doll racks with one baseball pitch stand. Not a bucket game and not a roll down on the place, and what is more important the wheels strictly going for candy and merchandise and not for coins. Everything was plainly in sight. Wheels were without exception marked for a jitney. Nothing doing on the dime and three numbers for a quarter wheel play.

Joint that got the best play was one that offered a chance to win a five pound standard brand package of granulated sugar. Seemed to be some kind of a lure in the idea of sugar and the neat packages helped.

This night (Thursday of a week stand) there was a big crowd present but genarally listless, particularly for a community that doesn't get a carnival often. Maybe the scattered layout had something to do with it. Certainly some of the locations were terrible for the concessionaires. One wheel in the far back corner beyond the ferris wheel, pleaded in vain to attract customers. In the half hour Variety's reporter hung around not a soul got up to the counter.

Outfit carries its own lighting plant, motor driven dynamo mounted on a truck. Something went wrong with it early in the evening and the lights didn't come on until 9:30. In the interval the mob stuck motionless on the lot, but even when the place was illuminated they didn't seem disposed to do much spending.

Most thoroughly policed carnival observed around New York this year. Four of the huskiest uniformed cops in New Rochelle were conspicuously planted around the place. Regulation outfit in composition, only novelty being that the "sugar wheel" was being run for sugar literally. *Rush.*

"NUMBER GAME" SLOUGHED

Asbury Park, Aug. 27.

"Number game," long most popular form of gambling on shore, received a setback when the head of syndicate at Lakewood was given nine months and $750 fine.

Five "runners" paid fines and got suspended jail terms.

PLAYLAND, RYE, N. Y., IS STANDOUT PARK OF EAST

The park standout of the east is Playland at Rye, N. Y.

The park is operated by the Westchester County Park Commission, with no gate admission but a number of inside charges like the bath houses, 50c; beach, 10c for those not in bathing suits; swimming pool, 25c., etc.

In May 600,000 passed into the park. June saw 1,200,000 visit the place. July and August have also shattered all records.

The cost of operating and maintenance of Playland is about 40% of the gross.

Strict discipline has been maintained. The rowdy element that overran the place prior to its present management has been eliminated.

Acts at Big Fairs

Several big fairs this week are giving work to quite a number of musical and dumb acts booked out of New York.

The Rhinebeck (N. Y.) fair has the following as free acts: The Moralles Famiy, Maharanhi's elephants, Eva Bell Trio, Major Smith (balloonist).

Flemington (N. J.) fair: Three Melfords, Foolish, Wise and Reckless., Dobell and Ruth Delavan.

Sherbrook, Quebec: Boganny Troupe, The Whirlwinds, A. Petley and Co., The Randoms, McDonald's Highlander Band and Tambourine Girls.

Toronto (Canadian National Exhibition): Expo opened Aug. 23, but free acts started Monday: Flores Girls, Wirth Family, Roxy's Elephants, Four Eastons, Dippy Diers, Young Kee Chinese Troupe, Huling's Seals, Four Eussems, Trammer's Circus, Roberta's Circus, Aeroplane Girl, the Gerbers, the Largards, Bonhair Troupe, all for two weeks.

Syracuse (New York state fair): Creatore band, Cervonne band, Schooley's Revue (33), Great Willno, Billy Ritchey Water Show, Adele Nelson's Elephants, Daville Troupe, Hart's Krazy Kats, Charles Castello, with fireworks at night.

Fake Flying Schools

Chicago, Aug. 27.

This city is flooded with fake aviation schools totally unequipped to teach anything about flying, but nicking young Chicagoans for anything from $300 to $650 for "lessons," according to Flint Grinnell, secretary-manager of the Chicago Better Business Bureau.

Ambitious youths, anxious to break in on the new era of transportation, are being swindled out of thousands of dollars. Most of the phoney schools go bankrupt soon after opening, but with advance payments for lessons safely tucked away in somebody's pocket. One chump found a receivership notice on the door of the "classroom" the morning after he had paid for his course in full.

"True Romance" Club

Sandusky, O., Aug. 27.

When the Sparks circus played here its p. a. promoted a True Romance evening.

All couples married to each other for over 25 years were invited as guests of the circus.

About 50 couples responded, with the idea hitting them so hard they have formed the True Romance Club. It starts with a membership of 60.

Christy's Minor Mishaps

Middletown, Conn., Aug. 27.

Two brown bears, owned by the Christy Bros. circus, were badly bitten and torn as the result of a fight when the show played here last week. It was necessary to place the animals in separate cages. An employee suffered a badly torn hand in an effort to stop the fight.

Over in Meriden the circus was forced to pay for an automobile which was badly damaged when hit by one of the show's wagons.

VARIETY'S CHICAGO OFFICE
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CHICAGO

Professionals have the free use of Variety's Chicago Office for information. Mail may be addressed care Variety, Woods Bldg., Chicago. It will be held subject to call, forwarded or advertised in Variety's Letter List.

Englewood

Every Tuesday night the agents and bookers troop out to this south side W. V. M. A. stand to get a load of 10 acts—five of them the regular first-half bill and the other five to show for the night with no salary. It's a lot better as a showing stand than the Ritz in Berwyn. Its customers, while not members of Chicago's 400 or even its 400,000, are more accurately a symbol of the average small time vaudeville audience than the hooting hoodlums of Berwyn.

Of course there's a breaking point in the gentility of any batch of customers safe in the secrecy of darkness, and the act of Porter White passed that point. Mr. White, with two assistants, is presenting three excerpts from Shakespearean dramas. There were titters and haws and guffaws and boos, and the immediate supposition of professional gents present was that Mr. White was shooting 'way over the inconspicuous heads of Englewood customers. It appears the venerable Mr. White is supported by a couple of two-bit actors who don't know what it's all about and that the whole idea of Shakespeare is wrong for vaudeville. Three little bits, even from masterpieces, carry very little of the brilliance their author injected into an entire drama. This act is supposed to be owned and sponsored by Van and Schenck, who should get better support for the veteran actor or can the idea entirely.

Opening the showing turns were Sargent and Dale (New Acts), a dark-stage white-figure comedy illusion act. Next Ross and Louise (New Acts), a mixed song and dance team concentrating on the hoofing. Danny Duncan & Co. (New Acts), in a comedy sketch with a little singing and dancing went very well in third spot, and is worth Ass'n houses. Eugene Jacobs (New Acts), boy xylophone player, also has sufficient merit for the time. Closing were Art Barry and Co. (New Acts), combination blackface comic, white straight and acrobatic girl.

Regular bill started with Joe Fanton and Co., two men and two girls on the rings. Fast, noisy and surefire starter for the Ass'n. Burton and Rose, second, were weak in results with pop harmony done by one boy at the piano and the other beside it. Pianist uses novel piano bit (playing it as a harp) for his solo, but otherwise the act passes too quietly.

Porter White next was followed by the more satisfying vaudeville of Holden and King, comic and girl. Mr. Holden followed Shakespeare like rain after a drought and his reception was heavy. He has little of originality in his gags, but he says "Hello, Fred" to a mythical guy in the audience and does other things regarded as good by family audiences. Okay for the time.

Closing was Paul Mohr and Co., fat boy featured in what starts to be a sketch, but develops into a "night club revue" using four singing and dancing girls and one other man for specialties. Satisfactory.

Picture "High Voltage" (Pathe). Business capacity Tuesday night, with only one show for the evening.

Bing.

Belmont

These talkers are compressing the acts to nothingness. With "Mrs. Cheyney" (MGM) on the screen for lengthy period, the acts between were as meagre as the ham in a dime sandwich.

Juanita and Paco Cansino Co., dance flash, opened. One male and two femme steppers, with another man at the piano. Whole thing is supposedly Spanish, with set and dancers making a nice appearance. Steps ordinary, but Spanish enough to get across.

Virginia Mercereau, femme wrestler champ, plugged on screen trailer last week, opens act with practically same film shots. She is introduced by fellow in tux, who confides that Miss Mercereau was so very delicate in her youth; has won 300 matches and appeared in court. The show itself is a playful wrestling rough-house between the femme and Charlie Peterson, old-time fighter. Peterson exaggerated to point of clowning. But the audience liked it.

Al Lydell and Bobby Higgins are supposed to be comedians in funny clothes. Funny clothes are okay for an entrance laugh, but that's as far as it went. The few wheezes were terrible; the old gent got a couple of giggles with his queer noises and rheumatic stepping. Nothing doing.

Biz good Friday night.

Margaret Felch, in the agency business locally for many years, has joined Billy Weinberg's United Booking Office.

Music Box, new Lasker (north side), opened Aug. 21.

Panorama (north side) opens with sound shortly.

Jim Bikos, opertor of Roxy, Gary, taking over the Grand there. House in hands of receivers for some time.

Bob Lucas, owner De Kalb, De Kalb, Ill., forming a circuit including assembled Arcada, St. Charles; Miller, Woodstock, West and Colonial, Galesburg.

Recent wirings include: Kentucky, the Towers, Louisville and Luna, Lafayette; Majestic, Cudahy, Wis., and two Illinois houses; the State, West Frankfort and State, East St. Louis.

Joyce Sutphen stock opens Aug. 31 at Lincoln, Neb., for five weeks then moves to Brandeis in Omaha.

Russell Brice organizing stock for Racine, Wis.

Robert L. Wilson stock, playing eight towns in southeast Illinois, opens second week in Sept.

"Skidding," organized by Mrs. Ethel Bennett for Redpath Co., closed Aug. 17 at Kewanee, Ill.

Chast Lester stock closes at Missouri Valley, Iowa, Sept. 1.

Oriental Room, Davis Hotel, reopens Sept. 15, with Ray Miller music.

Vaude booking office, operating under name of Seff Theatrical Bookers and Brokers, has been established in Sioux City, Iowa.

C. D. Peruchi here organizing stock for Jacksonville, Fla., to open Labor Day.

Lyceum Players leave last week of Sept. for tour of West Canada with rep of three shows.

Upon leaving the Deaconess Hospital where he is slightly ill, Will Biggie joins the National Broadcasting Co.'s office here. Biggie just left the Wm. Morris office.

Drake (north side grind) gone talker.

Irving (north side) opens Sept. 1 with sound.

Henry Stern, theatre operator, has appointed the following managers for his houses: Everett Haglund, Chelten; Howard Strube, Marquette, and Stanley Miller, Highway.

Max Richards, agent, going to New York for a couple of weeks.

Willie Berger, booker for Orpheum Jr. circuit, left for New York. Will stay a couple of weeks.

Lou Kesloff has replaced Verne Buck as m.c. at the B. & K. Uptown theatre.

Balaban & Katz is completing negotiations for the La Grange theatre (1,600 seats), La Grange, Ill., second defunct Gregory & Bernasek house to be acquired by B. & K. in the past month. Other is the Berwyn.

La Grange house will be added to the L. & T. (B. & K. subsidiary) circuit, giving that chain 19 sound houses.

Charles W. Perrine, formerly comptroller with Lubliner & Trinz, here, now general comptroller for Great States and Blank houses.

Mike Fritzel, Chicago cafe man, seriously ill at the Michael Reese hospital with gall bladder trouble.

The Schoenstadts have taken over the People's (south side) picture house. Installing sound. Seats 1,600.

Diversey, operated by Max and Harry Ascher, will resume vaude with five acts, starting Sept. 8. It will be a three-three-and-one split.

TOLEDO

By E. H. GOODING

Paramount—"Dance of Life"; stage show.
State—"Words and Music."
Pantheon—"Smiling Irish Eyes."
Valentine—"Single Standard."
Princess—"Big News."
Rivoli—Vaudfilm.
Empire—(Mutual).
World (wired)—Change.
Ohio (wired)—Change.
Sylvan (wired)—Change.

Vita-Temple, dark one week, reopens next week. Big year just closed with "On with the Show" playing three weeks at end. Jack O'Connell, manager, has booked 21 Warners and several Radio pictures for new season.

Municipal Judge William R. Sprague, Portsmouth, acquitted in impeachment trial last week by Common Pleas Judge Will R. Stephenson. Proceedings started by local preachers and churchmen, who claimed he was too easy with theatre managers showing films Sundays, fining them $50 a week and letting shows go on. Preachers now seeking new trial, charging errors in conduct of impeachment trial.

Princess (Publix) has "Say It with Songs" (WB) set for week Sept. 7 and for run of picture, rather than previous weekly change. Princess has 13 other Warners booked.

"Slatz" Randall and recording orchestra brought back last week to Luna Pier, Lakeside, Mich., by Greiner & Marks.

Edith DeVand (brunet), Cleveland, chosen Miss Ohio at state beauty pageant at Russell Point last week. Goes to national contest in Baltimore in September.

Protest alleging discriminatory power rates filed last week before state utilities commission against Ohio Power Co., in behalf of Loew's Canton, Lyceum and Palace theatres, Canton.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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MINNEAPOLIS

Metropolitan—"Dracula."
Shubert—Bainbridge stock. "This Thing Called Love.")
Hennepin-Orpheum—"Big News"; vaude (Lita Grey Chaplin).
Pantages—"Melody Lane"; vaude.
Minnesota—"This Is Heaven"; Publix unit ("Say It With Music").
State—"The Cocoanuts (3d week).
Lyric—"Broadway Babies."
Grand—"On With the Show."

Metropolitan September bookings bring "The Nut Farm" here from Chicago, and "Strange Interlude."

The Hennepin-Orpheum will not boost its scale for the new season after all. Prices will be 75c top nights, and 50c matinees. There will be six acts, a feature and Pathe sound news.

Eddie Dundstedter, for years featured organist at the Minnesota and State also recording and broadcasting, has his own 9-piece orchestra at the Arena dance hall. In addition to directing he also gives concerts on the pipe organ which is a part of the dance hal's equipment.

Frank Zdarsky, former conductor of the Capitol and State orchestras, will direct the eight piece orchestra at the St. Paul President (stock).

MILWAUKEE

By FRANK J. MILLER

Alhambra—"Bulldog Drummond (2d week).
Garden—"Say It With Songs."
Gayety—"Crackerjacks" (Mutual).
Majestic—"On With the Show" (7th week).
Merrill—"The Single Standard." Moved from Wisconsin.
Palace-Orpheum — Waring's Pennsylvanians and vaude; "Joy Street," film.
Riverside—"Dangerous Curves."
Strand—"Lucky Star."
Wisconsin—"Our Modern Maidens"; stage show.

"Street Girl," at Riverside, chalked up biggest week house ever had.

"On With the Show" moved to Majestic when packed houses in sixth week at Garden showed run not exhausted.

Starting Sept. 7 Palace-Orpheum plays eight acts, two shows a day, Monday to Friday inclusive, eliminating pictures. Continuous policy Saturdays and Sundays with short subjects between vaude. Shows come direct from Palace, Chicago.

Albert Mack returns as director of Davidson's four weeks of stock beginning Sept. 1. Margaret Anglin first with Sylvia Breamer in "Paris Bound" underlined.

Milwaukee's new Philharmonica Orchestra, recruited largely from musicians employed in picture houses before advent of talkers, gives first concert at Pabst, Sept. 3. Frank Laird Waller, former director of Minneapolis and Cincinnati symphonies, will direct. Beginning Oct. 21, Chicago Symphony, direction Frederick Stock, gives 10 concerts on alternate Monday evenings at Pabst.

INDIANAPOLIS

By EDWIN V. O'NEEL

Circle—"Four Feathers."
Indiana—"Greene Murder."
Apollo—"Lucky Star."
Palace—"Modern Maidens."
Mutual—"French Models" (burl.).
Lyric—"Hardboiled Rose."

Pageant, Sept. 2, opens new Art Association building. Oakley Richey director.

Indiana Ballroom opened Saturday night under Tom Divine, manager.

New Paramount at Anderson, Ind., opened Aug. 20. One of finest playhouses in Indiana. Jack O'Rourke, manager.

Audrey Pugh, Indiana physical culture girl, at Lyric last week.

Fourth Avenue Amusement Co. signed agreements with union crafts to open Indiana, Liberty and Hippodrome at Terre Haute. J. Johnson Musselman to manage Hip, opening Sept. 8.

PITTSBURGH

By HAROLD W. COHEN

Pitt—Sharp stock.
Penn—"Dr. Manchu"; stage show.
Stanley—Argyle Case"; stage show.
Grand—"Say It With Songs."
Aldine—"Wheel of Life."
Enright—"Headlines"; stage show.
Academy—Burl.
Harris—"Words and Music."
Sheridan Sq.—"Words and Music."
Liberty—"Man and Moment."
Regent—"Times Square."
Olympic—"Man and Moment."
Colonial—"Twin Beds."
State—Pictures.

Sammy Walsh, m. c. at Klein's Villa, leaves this week for Vanity Fair, Chicago.

Poster war between Loew's and Warners here got hot last week. Stanley theatre banners in vicinity of Penn torn down and Stanley plastered its 24-sheets all over those of Penn's. Streets stenciled with opposition attractions in front of each house, with m. c. flags on downtown bridges ripped into shreds. Each blames the other.

Stanley rehiring many musicians for start of orchestral productions with opening of season.

Lucette Parker, from West Newton, near here, has joined the Sharp stock at Pitt as ingenue.

Harvey Gaul, dramatic and music critic of Post-Gazette, and George Seibel, book reviewer and dramatic critic of Sun-Tele, both in Europe all summer, are due back next week.

Jack Simons, Aldine manager, back, after two weeks' vacation.

Gretchen Young, of Stanley ballet, left here with Bebe Bari, in charge of "Rain or Shine" chorus work, to join the Joe Cook show on tour.

ASBURY PARK

By RONALD F. DIXON

Savoy—"Soldiers and Women" and "Mendel, Inc."; stage.
Broadway (Long Branch)—Same, reversed.
Mayfair—"Greene Murder Case."
Ocean—"Broadway."
Broadway (Long Branch) — "Four Feathers" and "Mrs. Cheyney."
St. James—"Charming Sisters."
Lyric—"Bulldog Drummond."

Opening of new $1,750,000 Casino on beachfront was spectacular Monday night. Even coronation of Long Island girl, Charlotte Fritz of Woodmere, as "Queen Titania" for Baby Parade functions. B. A. Rolfe's orchestra for two weeks, played for dancing, while. Pryor's band provided higher hat tunes. Graham McNamee broadcast. Revue presented by Dorothy Palmer, Newark, and pageantry by Dolores de Garcia, Asbury Park.

"Mendel, Inc.," and "Soldiers and Women" change theatres in midweek. Lew Cantor producing both.

"Petitions that could not be ignored" brought Lakewood gambler from prison after serving one week of nine-month sentence. Common Pleas Judge Arthur Gorman Gallagher recalled gesture of a sentence on Max Koffman, leader of "number game" in Ocean county, but didn't mention who made petitions.

Meyer Cohen, Asbury Park, thought he was better man than other motorists. First car crowded off road contained Colonel Norman Schwartzkopf, superintendent of State Police; next one contained Governor Morgan F. Larson. Fifty and costs.

Baby Parade today (Wednesday) is biggest attraction of year at Asbury Park. Estimated 150,000 to watch 1,000 babies march in colorful event.

DALLAS

By RUDY DONAT

Majestic—"Words and Music"; Eva Clark.
Palace—"Madame X"; Jimmy Ellard.
Melba—"Greene Murder Case"; (2d week).
Old Mill—"No Defense."
Capitol—"New Orleans."
El Tivoli—Hal Pratt.
Peacock Terrace—Ted Weems.
Adolphus Roof—Herman Waldman.

Sid M. Henry, manager Majestic (Interstate), is new representative for circuit in Houston. Ed Bremmer remains manager there with E. W. Pfaffenberger temporary manager here.

John Ringling accepted Mayor Tate's invite to appear with his circus here Sept. 27. Tate plans to ride an elephant in the parade.

Herman Waldman's orchestra from San Antonio replaced Joe Stovall on the Adolphus Roof.

Little theatre opens in October with "The Old Homestead."

A. M. Avery, new assistant manager Pathe exchange and J. E. Huey new head of Tiffany-Stahl ex here.

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Obituary

EMIL ANKERMILLER

Emil Ankermiller, 74, press agent and theatrical manager, died in Cincinnati Aug. 25.

Mr. Ankermiller had been with numerous shows, both as advance agent and manager and was considered one of the pioneers of the managerial game. Several years ago he retired to a small poultry farm at Devonshire, N. J., although last year he served as publicity man for the Atlantic County fair.

Three weeks ago he went to Cincinnati to visit his son, George, and it was at his home he died.

Interment in Egg Harbor City, N. J.

WE MOURN YOU
LOUIS PEREZ
We shall never forget you
Mr. and Mrs. Jack Powell and David

MABEL NICHOLS

Mabel Nichols (Mrs. Mabel Nichols-Hutchings), 54, vaudevillian, died Aug. 17 at her home in Centreport, L. I., of heart trouble.

Miss Nichols, with her sister, Lulu, for some years formed the vaude team of the Nichols Sisters, in blackface.

About six years ago the sisters retired from the stage, settling down in Centreport where interment was held.

Her sister is the wife of Hal Merritt, cartoonist.

Emma Haitland, 50, former secretary to D. W. Griffith, died Aug. 15 in New York. Burial in Clinton, Mo.

Samuel Fleifig, father of Lillian Watson (vaude) and George Mayo, died in New York Aug. 25.

The wife of Tom Jafolla, Texas Four, died Aug. 22 in the Women's Homeopathic Hospital, Philadelphia.

Edgardo Bonomi, director of concerts for the Casino, San Stefano, died recently in Alexandria, Egypt.

DEATHS ABROAD

Paris, Aug. 21.

Jean Louis Ithier, 41, French song composer, died in Paris.

Henri Yan, 50, French cafe chantant singer, died at Nice.

Henri Cormeau, 74, French author, died in Anger, France.

Heinrich Zille, 72, famous German cartoonist, died in Berlin.

Dr. Arletta Jacobs, 80, first Dutch woman physician and authoress, did at The Hague.

GAMBLING

(Continued from page 54)

man when Freelock, a police inspector, arrives.

At the latter's orders two girls, Mazie and Dorothy, are brought in for questioning. They had been rather intimate friends of Braddock's, no worse than the average girls of the kind. The inspector breaks the news that Draper's ward had been found murdered that afternoon.

Braddock is tried for the crime, but is acquitted and leaves for South America. Draper decides that Mazie and Dorothy know something about the murder. He makes friends with both after the trial, saying to his confidant he is going to gamble on finding out who committed the deed. He loses, but the later investigation does bring out the solution. The murderer does away with himself.

Cohan has surrounded himself with a cast of fine actors. There are quite a few characters, but even the bits are ably handled. The direction is on a par with the best of Sam Forrest's in his long association with Cohan (and previously, Cohan & Harris). The production looks costly, picturing the interior of two fine homes and a girl's cozy apartment, besides the D. A's office.

There may be other actors who may fit the character of Draper as well, but none could play it as well as Cohan. In that first act when there was no little pantomine, he was magnetic. It is the sort of performance that would chase people away from the dinner table to be there on time for the curtain. His playing throughout is as admirable as it is perfect theatre.

Mary Philips as Mazie, a girl who knows her stuff, ran a very good second to Cohan. She's a bit tough, but she's that kind of a woman, and the way she got off those laughs in the finale session was just the nuts. After standing the racket at the district attorney's office, Draper hands her a handsome check which she accepted. Other performances outstanding were by Robert Middlemass, Isabel Baring, Harold Healy, Katherine Niday and Jack Leslie.

Johnny O'Connor and his best seller, "Broadway Racketeers," were mentioned, and furnished about three minutes of dialog in the third act. First nighters were amused. Among them was Johnny.

Class will tell. Cohan spent much energy in writing, producing and acting in musical shows in the past couple of seasons, but in "Gambling" he has attained real results. His musicals were entertaining. Back with a drama is another reminder that the stage has no more versatile figure than this George. *Ibee.*

Clothes and Clothes

(Contnued from page 49)

gram) played the merry villagers in the customary number and color of ruffles and waved their capes in the approved fashion when Curley got his bull. But one change of costume, black velvet toreadors during a scene shift. Spain might amount to something if it could prevail on vaudeville acts using it for a background to vary their costumes. A soprano sang coyly, but in an unknown tongue, which was not a bad idea—too many coy singers can be understood.

Offensive Politeness

Those scenes from famous ring battles are around again. That moment when the victor helps the vanquished to his corner—as he always does so religiously—must be harder for the loser to take than all the punches that went before it.

UNCOMMON CHATTER

(Contnued from page 49)

balconies towering over a closely countered main floor. Just as Chicago has its A, B and C units for film houses, Marshall Field has it A, B and C counters, which duplicate articles at different grades in every department. Limitless supply is made possible by exclusive tie-ups with manufacturers in America and abroad. It's a swell store, providing the visiting shopper doesnt' get lost and wander about aimslessly for days trying to find the Wabash avenue side.

Class stores along Michigan boulevard don't hesitate to display their wares through shop windows. Much more generously outfitted than in corresponding shops in New York. Fall things look nice here, with monotone wine-color and black ensembles favored. Blackstone Shop has a cunning sports costume with short lapin jacket over a flaming red wool skirt, topped with a neckerchief in red silk. Hardly sedate, but stylish withal, and knockout for that football game. Beautiful caraculs at Blums, in black, platinum and beige, all in the straight line with the longer haired, self colored trim.

Easterners may pooh-pooh the style values of Chicago at present, but the betting is that such won't be the case in 10 or 15 years. With the impressive lake front fast gaining in beauty, and the prediction of a modern sophisticated shopping center on upper Michigan avenue, and with the Northern boulevard, a seashore resort with skyscraper development, Chicago's bound to develop into a dead swell city.

But before its feminine population achieves the height of chic, it will have to develop the "hairdresser habit." Tell a smart New York woman that she picked the wrong husband or attends the wrong church, if any, and she'll laugh at you; tell her that her hairdresser isn't the artist she thinks him, and she'll probably never speak to you again.

There's no such partisanship in Chicago, because there aren't any artist hairdressers to pledge allegiance to. As far as can be determined, a succession of regular waves that lack the real quelque chose of the expert operator. Coiffures seen around in the restaurants and theatres bear this out. But with Saxs Fifth Avenue striking a new note in style, it probably won't be long now.

SARANAC

By HAPPY BENWAY

J. W. Miller of Miller and Farrell and Mrs. Miller are here for a short visit at the Hotel Saranac.

Dr. Rolley of Rolley's Gymnasium, New York City, recently visited Chris Hagedorn at the San.

All eyes are turned toward the new N. V. A. San, and the opening. One has only to see the San to note nothing is too good for the ailing artist.

Pontiac is now part of the Fox Metropolitan Playhouse. Fox recently absorbed most of the Schine chain.

J. C. Louden of 9 Front street is holding his own and is expected to be included with the walking squad soon.

Jack Nicolls is at 50 Sheppard avenue. Jack has had a battle of it, but seems to have put the fight over.

Jack Hirsch, the Hello Kid, paid the San a visit. Jack motored from Bangor, Me.

Gladys Bishop of 10 Baker street is a little under the weather, abed for a while. Know her? Well, drop her a line.

Vernon Lawrence is still the big outdoor man of the San. Sometimes he returns with a fish; sometimes it's just a story.

Write Often
to those you know in
SARANAC

Keith Lundberg after six weeks in bed taking the needed rest now on unlimited exercise....Charlie Quinn sporting new glasses....Georgie (Joy) Harmon adding weight and walking without the said cane....Charlie Ward waiting for the San to open so that he can see Brother Solly....David Mavity looking for his final okay so that he can go back to Fox's Great Lakes theatre, Buffalo....Al Pierce now out and allowed to smoke....Charlie Church longing for next summer, so that he can go to the ball games. ....Eddie Voss using his family Ford to dig up items for the writer. ....Al Hunter looking for a 2d handed sax....Dick Kuni praying in Japanese, so that he will be in No. 1 room at the new San....Olga Kalinin making pretty dolls for her New York friends....Chris Hagedorn sporting a new pipe....Charlotte Atkins taking "uke" lessons ....Helen O'Reilly withdrawing from the beauty contest on account of a small pimple on her nose.... Mrs. William Morris calling at the San to say hello to all her children.

ALBANY, N. Y.

By HENRY RETONDA

Strand—"Dangerous Curves"; "Say It With Songs."
Leland—"The Pagan."
Ritz—"Wonder of Women."
Clinton Square—"Protection"; "Object Alimony."
Proctor—Vaudfilm.

Strand for first time offering a midnight showing of "Say It With Songs" (Jolson) Thursday night. Charles A. Smakwitz, of Warner houses in Troy and Albany, promoting it. All seats reserved.

American, Troy (first run), set a precedent last week by playing "On With the Song" for 10 days after a full week showing at that house.

Regent closed indefinitely.

The Majestic has changed its name to the Empire and opened Aug. 26 with "Oriental Girls" (Mutual).

DETROIT

By JACOB SMITH

Civic—"After Dark" (last week). House closes for two weeks, reopens with stock.
Cass—"Connecticut Yankee."

Pictures

Fox—"Words and Music."
Adams—"Four Feathers."
Michigan—"Our Modern Maidens."
Capitol—"Smiling Irish Eyes."
Fisher—"The Love Trap."
State—"Broadway."
United Artists—"Evangeline."
Oriental—"The Fall of Eve."
Madison—"Single Standard."

Paramount is new name of the Capitol. With the change comes a new policy—no more stage shows or orchestra. Just pictures. Orchestra out cuts expenses at least $6,000 weekly.

Del Delbridge, former m. c. at Capitol, goes to Michigan succeeding Al Evans, now at Palace, Washington.

Wilson plays Theatre Guild attractions five weeks starting Sept. 16.

First run houses playing pictures exclusively with no presentations or orchestras are Adams, State, Madison and Paramount.

Oct. 7 definite date for opening of "The Miracle" at Olympia. Langdon West will be stage director.

Mutual burlesque transferred from the Cadillac to the Palace and former will play stock burlesque.

First mortgage bonds amounting to $150,000 are being sold to finance new Soo theatre, leased to Butterfield-Michigan Theatres Co., 30 years for annual rent of $16,000.

ROCHESTER

By DON RECORD

Rochester—"Words and Music."
Palace—Vaudfilm.
Eastman—"Greene Murder Case."
Piccadilly—"Argyle Case."
Regent—"On With the Show (3d wk.).
Strand—Change.
Family—Change.
Victoria—(Mutual).

Publix now using Regent as holdover house for big films at Eastman. "On with Show" in third week after one-week stand at larger house and doing big biz with added draw of Eastman showing. Prices jumped 10c. to meet Eastman scale.

Harry C. Morse, owner, Elmwood and Sampson theatres in Penn Yan, will pay cost of special election to vote on motion for Sunday pictures. Petition indicates residents overwhelmingly in favor, but village board declined to permit cost of election. Morse said he cannot operate in competition with houses in other villages unless Sunday shows are permitted.

Loew's is thumbs down on any special exploitation at the Rochester. Officials figure the films scheduled will be sufficient draw. Plans for beauty contest and carnival in connection with the Natatorium, salt water bathing pool, brought kick from Loew's officials after announced in newspapers.

CLEVELAND

By GLENN C. PULLEN

Hanna—"New Moon."
Ohio—"After Dark (4th wk.).
Palace—"Words and Music"; vaude.
Stillman—"Bulldog Drummond" (3d week).
Allen—"Dr. Fu Manchu."
State—"Twin Beds"; (unit).
Hip—"Say It With Songs."
105th—"Lucky Star."

Harry MacFayden, director at Ohio, obtained by Universal to direct talkers on West Coast, under three year contract. He leaves here Sept. 1.

Fred Weper, Palace orchestra leader and R-K-O musical supervisor, leaves this week for inspection tour of circuit.

Morgan and Stone, Cleveland vaude team, booked for four weeks in London, opening Sept. 9.

Albert C. White, Zanesville, O., resigns from Brown Theatrical Co. as supervisor of Brown theatres

A $250,000 theatre and club building to be built at Bucyrus, O., by order of Moose, completed by Christmas.

BRONX, N. Y. C.

Dave Schooler will be m. c. at Loew's Paradise, new 4,000-seat house, opening Sept. 7.

The Home News, local daily, turned down ad copy on reopening of Minsky's theatre on 125th street, claiming shows too salacious. Third season theatre's ads have been refused by that paper.

Pajama craze extended to the Chester theatre, where Harry Federman, manager, has the members of the orchestra playing in the sleeping garments. Harry had some difficulty arranging the thing because some of the musicians never wore pajamas before, even to sleep in.

Eddie Hayden O'Connor contemplates a little theatre in the Washington Heights section. He may use the Dyckman theatre, picture house, for the purpose. O'Connor, press agent, is promoting himself.

Efforts of Solomon Riley, colored, to establish a beach resort in the Throggs Neck section off Long Island Sound meeting with opposition of residents, all white. Riley, who has built a dance hall and bath house, can't get licenses for them to permit of Negroes bathing there.

Loew Circuit, which bought old Metropolis theatre for use as warehouse for scenery, has changed its mind and is demolishing the structure. Site has been leased for a business building.

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By HARDIE MEAKIN

Columbia—"Madame X."
Earle—"Man and the Moment."
Fox—"Why Leave Home?"
Met—Argyle Case."
Palace—"Mrs. Cheyney."
Rialto—"Broadway" (30).

Raymond Cannon, Fox director, here for opening of "Why Leave Home," his first farce musical based on "Cradle Snatchers." Cannon purpose was to get audience reaction away from Hollywood.

Having adjusted things with the musicians' union, Rialto reopens Friday at $2 top for first night and then for a run with "Broadway" at regular scale.

Orchestra readjustments now being made for new season, with plenty of headaches due to the talkers making it tough. Present contract as to number of men has another year to go. Theatres maintained right to choose personnel and set salaries above scale. Hence plenty cutting.

When Herbert Rawlinson, former picture actor, closed at the Palace last week as the m.c., the stage hands chipped in for a parting gift. First time such an event hereabouts.

Agricultural Department is adding sound and color to the regular series of educationals this government institution puts out. Talkers are to follow.

SALT LAKE CITY

By PHILIP G. LASKY

Paramount, dark since June, reopens Aug. 31. Carl Porter returns to his old post of manager of the house.

Harry David is Publix-Marcus district manager. He comes from Des Moines, in charge of that district.

Dave Edward leaving Publix-Marcus to join Playhouse Stock as manager under Charlie Clogston.

P. A. Speckart, after 18 months on publicity for Marcus houses, goes to Victory as manager. Well-earned reward for "Speck," who worked hard on the publicity desk.

Only busy person around the darkened Playhouse is Jack Medland, scenic artist and popular local radio piano-artist, who after a number of weeks' vacation in points east, where he gathered unto himself a wife, is back redecorating the theatre's lobby.

His wife, nee Helen Suher, non-pro. of Denver.

Donna Earl, stock star, teacher and University of Utah graduate, visited her home in Salt Lake City during the week, after having closed a stock engagement at Oakland. She is leaving shortly for Denver, where she joins the Denham cast.

Her history reads like an Alger. After finishing at the U. of U., she went to Utah Aggies, teaching speech for two years. Thence to the Moroni Olsen Players in the Northwest, landing in Salt Lake City two years ago for a season with the Wilkes (now Playhouse), after which she joined the Duffy Players in Seattle, Vancouver and, recently, Oakland.

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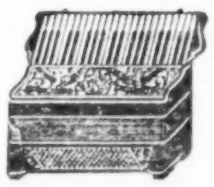
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Pantages

Pantages policy of including at least one sensational act on the weekly combo program did not go amiss this week with Will Mause's "Wheel of Life." Panicked the house with gasps and shrieks from femme customers. Cap came out of his wild ride around a 20-foot wheel and the audience relaxed to "Fall of Eve," Columbia.

Stage show opened with the "Three Lords," two comic male gymnasts working between the trapeze and safety net. Plenty of laughs for tumbling antics on the net. Boys were assisted by a good-looking girl. Another novelty, No. 2, Johnston and Durker, who clowned to support their hat throwing. Following was Josephine Davis with a good blues voice. Mimics, too.

"Tell Tales" is a sketch on gossiping neighbors. Typical family act. Next to closing "Exposition Four," colored quartet, who clicked. Business for a Saturday normal.

In Harry Carroll's revue, opening here Sept. 15, will be Will and Gladys Ahern, Antonio DeMarco, Al K. Hall, Brox Sisters, Vera Marsh, Edyth Kramer, Vladimir Guterson's Orchestra, Andy Rice, Jr., Cy Kahn, Arline Langan, Mitzi Mayfair, Ray Williams, Don Miller, Ed Lewis, and Eight California Steppers. Andy Rice wrote the book and Ray Klages, Jesse Greer and Harry Carroll the lyrics.

Paramount studios now spraying its stages with another coat of plaster to make buildings more sound proof.

"In the Headlines" (WB) follows "The Argyle Case" at Warners Hollywood theatre Sept. 2.

Georgie Stone operated upon for appendicitis at Hollywood Hospital Aug. 20.

Emil Sutherland filed suit with State Labor Commission to collect $295 alleged salary due from the Naturaltone Pictures Co.

Belasco and Curran's "Lulu Belle" follows George Gatt's "The Door Between" at the Belasco about Oct. 1. "Follow Thru" will not play the Belasco as the house is not big enough.

George West, salesman for Qualitone Reproducing Co., filed suit with State Labor Commission against that company for $826 alleged salary due.

At the annual election of officers of the Associated Booking Agents of California last week Ira Gay was chosen for president; Kathryn Burns, vice-president; Norman Marsh treasurer, and Ferris Miller secretary and business manager.

Tom Reed, acting as assistant to C. G. Sullivan, editor of Universal's scenario department, will also act as story editor. Replaces Lucille Nevers who resigned.

Helen Kane and Jack Oakie go east for Paramount's remake on "Kid Boots," of which the company made a silent picture with Eddie Cantor.

Picture to be made at Par's Long Island studio.

"Medicine Man," from play by Elliott Lester, will be Leo Carrillo's next for T-S. Picture to be made after Carrillo comes back from Australian tour.

Gregory LaCava and troupe of 25 left last week for Fort Riley, Kans., to film cavalry scenes for "His First Command," Pathe. William Boyd, Dorothy Sebastian, Paul Hurst, Philo McCullough, Alphonse Athier, Helen Parish, Oscar Smith in cast.

Three Slate Brothers, appearing at the Orpheum last week, were drafted by First National for "No, No, Nanette."

Roy Clair, manager of Plaza stock company, Sacramento, has returned north after two weeks here picking his winter supply of plays.

"Pilgrimage Play," annual institution in Hollywood, closes Aug. 31, after a two months' run.

When Warners take over Pantages' Fresno house, Frank Fay will be m.c. Civic turn to the party by the presence of the mayors of Los Angeles and Fresno.

Roy G. Miller, formerly associated with his uncle, Fred, in managing the Carthay Circle, and until recently its press agent, now sales manager for maker of electrical recordings for sound pictures.

BUFFALO

By SIDNEY BURTON

Buffalo—"Single Standard."
Hip—"Man and Moment."
Century—"Greene Murder (2d wk).
Great Lakes—"Words and Music."
Lafayette—"Awful Truth."
Erlanger—"Mary Dugan" (stock).

Albert P. Kaufman, manager of Fox's Great Lakes here was fined $100 in Children's Court for the appearance of Davey Lee at that theatre recently. Kaufman obtained a permit for Sonny Boy to appear as a musician, but the Children's Aid Society contended the four-year-old was not a musician and proved that although he had a saxophone in his hand during the performance, did not play it.

Mayor William Laughlin of Niagara Falls in refusing to grant Mrs. Susan B. Gover, Hagerstown, Md., permission to go over the Falls in a rubber ball, compared it with giving her permission to commit suicide. The refusal followed the request of J. A. Love, manufacturer's agent, and fellow townsman of Mrs. Gover, for permission. His letter stated that Fox Movietone News was backing the proposed venture. Only three persons have successfully made the trip over the falls.

Investigation of reports of nude bathing parties in early morning hours and excessive drinking at Crystal Beach, Canadian amusement park just across from Buffalo, ended in a report stating investigators had found it "as quiet as a Toronto churchyard." Provincial police who investigated, the matter remained up until 4 in the morning, but could find no evidence.

OTTAWA, CAN.

By W. M. GLADISH

The Galvin theatre reopens Sept. 2 with stock. Rae Rawlings and Irene Galvin are the leads.

Ambrose Nolan grabbed plenty of publicity in the outboard motor boat championships at the Ottawa Fair for the Avalon theatre by entering a boat with the word "Avalon" on each side in box car letters. He drove it himself.

Famous Players Canadian Corporation common stock jumped on the Canadian Exchange floors from 51 to 63 and then to 74 on continued good news of increased earnings from the company's 185 theatres in Canada because of synchronized films.

Picture theatres in Hull, Quebec, are refusing admission to children to all performances following the notification sent to the Provincial Government by the organized exhibitors that they would observe the new law prohibiting the admission of children to film houses at all times. In turn, the Quebec Government is not enforcing the Lord's Day Act and the houses are wide open Sundays.

Spectators climbed to the roof of the Capitol theatre in Hull early Aug. 23 to see the double hanging of Mrs. Marie Viau and her paramour, Philibert Lefebvre, accused of the murder of her husband, in the Hull jail yard, but the police fooled them by hanging up a big canopy to shut off the outside view.

MONTREAL

Palace—"Behind That Curtain."
Capitol—"Drag."
Loew's—"She Goes to War."
Princess—"Two Weeks Off."
Imperial—"The Three Passions."
Strand—Changes.
Empress—Changes.
Orpheum—Stock.
Gayety—Burlesque.

"The Singing Fool" (Al Jolson), which ran three weeks in main houses to biggest biz in history, flopped at neighborhoods when put on for full week. First three days big but last four a washout. Fans used to change of bill.

Charles B. Cochran, with Arch Selwyn, plan elaborate Anglo-Canadian theatrical campaign here and will present London plays and revues at His Majesty's this season.

Independents here, outside Famous Player's chain, feeling competition and rumors are they may be taken over. Not likely FP wants them or can have them if it does. Talk that Fox or Warner Bros. coming into town to offer opposition.

Quebec Government closing down tight on infractions of Children's Act barring youngsters under 16 from movies, accompanied or not. Next conviction means loss of license, government has told managers.

Tom Kelly has been appointed manager of His Majesty's, only legit house left in Montreal which opens next week.

SEATTLE

By DAVE TREPP

Fifth Ave.—"Our Modern Maidens" and Fanchon-Marco Ideas.
Fox—"Words and Music."
Seattle—"Four Feathers."
Coliseum—"Syncopation."
Blue Mouse—"Bulldog Drummond" (3d wk.).
Music Box—"The Hottentot" (3d wk.).
Orpheum—"Half Marriage"; vaude.
Columbia—"Thru Different Eyes."

Metropolitan, on eve of opening with sound, in combination with road shows, has cut its force, letting out Kent Thompson and Earl Stanley. George Hood is manager and Al Wicklund retained on staff as cashier.

Thelma Lawrence and Gene Singer, formerly with Will King show at the Palace Hip, have gone to the Star and Garter, Chicago.

Ethel Barrymore plays one week (Sept. 16) at the Met, alternating in "The Kingdom of God" and "The Love Duel."

On his way to Seattle from Southern California, John Hamrick stops at Portland, Aug. 29, for reopening of the Blue Mouse.

Rev. Mook, Trinity Episcopal Church, resumes his midnight services, once a month, for the theatrical profession, Sept. 17.

Japanese admirals and high naval officers like American dance entertainment. During fleet week, Alf Keighley, of Fanchon & Marco offices, had four special shows for the visitors, three at Olympic hotel and one on board flagship, Asuma.

Bill McCurdy here for 10 days for Henry Duffy, negotiating with unions regarding opening of Duffy houses in Seattle and Portland. All settled, concessions made by stage and janitors, except the musicians, who hold out for seven-piece orchestra, with McCurdy sticking for five. Henry Duffy and Dale Winter were to open both the houses in "In the First Year." Seattle due to start Labor Day, off for time being.

Eddie Fitzgerald, publicity manager for Fox West Coast, Seattle, appointed to similar position with Fox-Pacific Theatres by Messrs. Finkelstein & Rosenberg.

ATLANTIC CITY

By GEO. R. WEINTRAUB

Apollo—"Scarlet Pages" (stage).
Garden Pier—"Street Singer" (stage).
Globe—"Rio Rita" (stage).
Auditorium—"Here and There" (stage).
Warner—"Fast Life."
Stanley—"Dark Streets."
Virginia—"In Headlines."
Colonial—"Noah's Ark."
Strand—"Cock-Eyed World."
Capitol—"Behind That Curtain."
Earle—Vaudfilm.
Steel Pier—Films, minstrels, etc.
Million $ Pier—Vaudfilm.

A factional row between two organized groups of moving picture operators is being broadcast to theatre patrons by trucks running through the streets with banners asking the support of the public. The battle is being waged between the "old guard" operators, known as local 310, affiliated with A. F. of L., and the Atlantic County Central Labor Union, and a recently organized group designated as Local 2, American Federation of Motion Picture Operators. Dispute is said to have started over employment of out-of-town operators in preference to local men.

When White's "Scandals" opens here Sept. 2, a certain comic in the person of Jack White will be greeted and given the key to the city by a reception committee appointed by Mayor Ruffu. White is an Atlantic City product, having been discovered by Jack Dempsey when he was training here for his first fight with Tunney.

The Burnside spectacle, "Here and There," at the Auditorium through the summer, is scheduled to close Sept. 7.

A writ of attachment for $1,950 against Jan Garber, owner and director of the band now playing in the Auditorium, levied a week ago as a result of a suit brought by the N. W. Finance Corp. of Florida, was dismissed. Garber was made defendant in a suit to recover $3,533, the amount of judgment returned against him in Florida last March. Local attorney for the Finance Corp. filed notice of appeal.

BROOKLYN, N. Y.

By JO ABRAMSON

Brooklyn—"Remote Control."
Flatbush—"Blackbirds."
Jamaica—"Heigh-Ho."
Boulevard—"Jade God."
Paramount—"Sophomore"; stage show.
Fox—"4 Devils"; vaude.
Strand—"Gamblers."
Loew's Met—"Single Standard"; vaude.
Albee—"Very Idea"; vaude.
Orpheum—Picture.
Momart—"Melody Lane."
St. George—Double feature.

Two new operas try out here this week. At Werba's Brooklyn "Remote Control" (3d week in Brooklyn), gets final tryout. "Remote Control" seems to have clicked with Brooklyn and got the approval of local scribes, too.

Werba's Jamaica houses "Heigh-Ho," Turner-Klein revue, with large cast.

Coney Island mardi gras for week of Sept. 9. Confetti throwing okayed again this year.

Star and Gayety, only two active burlesk houses (Mutual) opened Saturday.

Burke Henry doing pictures for the Brooklyn Standard Union. Dick Mason, on the job formerly, now on city desk side.

New revue started Thursday at Sloane's Inn, Sheepshead Bay vicinity. Starring Sylvia Hanley and produced by Sam Fletcher, three shows nightly.

Rudy Vallee's last week at the Paramount kept him busy with farewell parties. One tendered him at the new Hotel Pierrepont, downtown, and the other given at the Hotel Granada with plenty of the newsboys, N. B. C. officials and Par executives present. Paul Ash also there to give him send-off.

The fact that New York City has made way for Chicago to hold the next world's fair in 1932 has handed the Brooklynites a sock. Local civic and political leaders had visions of using the Marine Park territory in the Jamaica Bay section for the proposed fair had it come to New York.

"A Strong Man's House," new show slated for the Jamaica next week. "She Got What She Wanted" due at Boulevard.

Majestic opens Labor Day with "Mendel, Inc." Lew Cantor production written by David Freedman.

Davey Lee will head vaude bill at Loew's Metropolitan next week.

Loew's King, Flatbush section, opens Saturday with personal appearance of Dolores Del Rio with showing of "Evangeline." House 4,000-seater.

Rockaway in the midst of mardi gras this week for the first time. Attempting to emulate Coney Island with bathing beauty contest, baby parades, fireworks and other similar stunts. Affair marks end of Rockaway season.

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Lancent Louise
Langdon Harry
Lange Howard
Leitch Jack
Leonard Albert
Miller Frank
Morgan C A
Murphy James
Newman D
Novit Jules
O'Doul George
Olson Louise
Palmer H J
Perry Violet
Pymm F & P
Revel Bros & Red
Rogers Jack
Rudacks Dancing
Sandino James
Saunderson Helen
Shepard Sidney
Steinbeck Bruno
Straight Charlie
Sweeney Beatrice
Tiffany Owen
Vernon Wally
White Pierre
Wilkie Paul
Willoughby M
Wynn Ray

PROVIDENCE

Albee—Stock.
Fay's—Vaudfilm.
Victory—"Half Marriage."
Loew's State—"Bulldog Drummond."
Strand—"Fall of Eve."
Majestic—"Mysterious Dr. Fu Manchu."
Modern—Burlesque (Mutual).
Rialto—Pictures.

Little Davey Lee is making a personal appearance at Fays this week. Ads gave prominence to statement he gets $3,500 for the date.

The Modern (old-time stock) has gone burlesque under Fay management. Sam Rice will manage, switching from Albee to Fay payroll.

Berton Churchill returns this week to the Albee stock, opening in "So This Is London."

In hope of getting theatrical contracts, kids here are running themselves ragged staging all kinds of nut endurance contests to bring them publicity. Youngsters at Bristol took to seeing who could swing the longest at the public playgrounds and officials had to stop them before they fell from exhaustion.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Empire — Empire Players (Stock) "Whispering Friends."
B. F. Keith's—Vaudefilm.
Loew's State—Vaudefilm.
Temple—Burlesque (Mutual).
Strand—"The Shakedown."
Eckel—"Kid Gloves."
Savoy—"Motherhood" (2d week).

Lynne Overman remains for fourth week at the Empire in "Whispering Friends."

Burlesque got away to a near-capacity start on the new two-a-day policy at the Temple Sunday and at a new $1 tariff.

William Tubbert is back as assistant manager and p. a. at B. F. Keith's, replacing John Donaldson, who resigned.

Edward Rosenbaum is returning as local Shubert representative. At present he is company manager of "The Street Singer," now in Atlantic City.

The Bernstein interests of Elmira have acquired the Fischer theatre, Seneca Falls, from Fred C. Fischer.

For the first time in the city's history Syracuse will have winter stock. The Empire Players, closing a 12 weeks' run at the Empire Saturday, will open a winter stay there Labor Day, under personal direction of Ralph Murphy.

Withdrawal of the Frederick Ullman interests of Buffalo from the Syracuse Rialto is announced, the move affecting the Syracuse, largest of the repeat houses in the city, and the Brighton, first and largest deluxe neighborhood theatre.

Local capital, the identity of which is not disclosed, has acquired the Ullman interest in the Salina Theatre Corporation, operating the Syracuse, while the Jocam Realty Corporation has been organized by the same parties to take over the Brighton.

The two houses will be under the supervision of Frank Sardino, financially interested in the Salina Theatre Corporation. Associated with him in an executive capacity will be William Brown, who has resigned as director of the Empire and representative there for Garland B. Latta.

A policy change for both the Syracuse and Brighton is planned. The former will become a second run Oct. 1; Brighton will have a somewhat earlier opening. The house has been dark for several weeks. Brown will be succeeded at the Empire by Jerry Murphy as house manager.

Both the Syracuse and Brighton theatres are equipped for sound pictures.

Eckel, rated as the best money maker on the Schine Circuit, and 32 other theatres of the Schine chain will pass from the Gloversville Corporation to William Fox Sept. 9.

Fox will establish district or zone headquarters in Utica. Edward Hart draws the assignment, and will have his offices in the Avon theatre, one of the houses affected by the deal, long in the making.

No radical shake-up in house managers is intended, at least for the present, it is said.

Robert Bender, former publicity director for the Schine chain, looms as Hart's first assistant.

Bender came here from Utica to take charge of the Eckel, pending the temporary absence of Morris Shulman, house pilot, who enters Memorial Hospital for an operation.

BALTIMORE

Sherry's, Baltimore's theatrical night club, reopens Sept. 12 with 12-piece colored orchestra and revue, according to Eddie Sherwood, who says that he has acquired all outstanding stock and is now sole proprietor.

Harold Ramsay, who left Loew's Century here to become organist at a new Loew house on Long Island, is back at his old console the current week, due to a postponement of the L. I. opening date.

Theatrical and newspaper friends are condoling with Leonard B. McLaughlin, manager of the Maryland theatre, over the sudden death last week of his youngest brother. This is the second death in Mr. McLaughlin's family this year, Lee R. McLaughlin, another brother, treasurer of the Maryland, died last January.

Haden Gentry has been appointed treasurer of Ford's theatre, succeeding John D. Little, who recently resigned to accept a similar position at the Ziegfeld, New York. Gentry was formerly at the Nixon, Pittsburgh.

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NEWS FROM THE DAILIES

(Continued from page 48)

passed on all the applications and commission decided to hold up on the new ones until a successor was appointed. When it was found that several weeks would elapse before a successor appointed, the order was rescinded.

Superior Court Judge Hanby decided that Ferdinand P. Earle must answer in the $180,000 damage suit brought against him by Dolores Salazar, dancer.

When suit came up for trial in Superior Court, Earle's attorneys asked that the case be dismissed as Earle was in Paris and not under jurisdiction of California courts. Judge Hanby thought differently and allowed 30 days, in which time Earle must submit to questioning in Paris for a deposition.

Local police commission issued an order that officials and members of the police department must not conceal news or facts from duly accredited newspaper reporters.

Michael J. P. Cudahy, son of the wealthy packing family, and husband of Murial Evans, screen actress, was found guilty of driving while intoxicated and fined $5,000 by Superior Court Judge McComb. Jury recommended a maximum fine in lieu of a jail term.

Ed Cavanaugh, janitor of United Artists theatre and his wife, Mary Cavanaugh, held by local police on suspicion of having robbed that theatre of $13,000 Aug. 19.

Mrs. Edith Stein awarded divorce from John Stein, actor, in Superior Court. Charges of non-support.

Irene Marshall, singer, awarded divorce from Vancil Marshall, musician, in Superior Court. Grounds of cruelty. Couple married three years.

G. B. Putnam, New York publisher, visiting Jesse Lasky.

Coast Music Survey

(Continued from page 58)

and "Your Mother and Mine" (from "Hollywood Revue," M-G); "Pagan Love Song" and "The One Girl"; "Moanin' Low" and "Ain't Misbehavin'"; "Sleepy Valley" (from "Rainbow Man," Par); "This Is Heaven" (from picture of same title, UA); "Hy, Ho, Everybody," and "Miss You."

Sheet Music

Ten best sales in sheet music determined by collective sales of the leading jobbers show "Singing in the Rain," "Vagabond Lover," "Pagan Love Song," "Am I Blue?" "Little Pal," "If You Believed in Me," "My Song of the Nile" (from "The Drag" FN); "I'll Always Be in Love with You," "Evangeline" (from picture of same name, UA).

Publishers reporting their three top numbers are listed in alphabetical order and not in order of sales:

Ager-Yellen and Bornstein: "This Is Heaven," "Doing What I'm Doing for Love" (from "Honky Tonk," WB); "If I had My Way" (from "Flying Fool," Pathe).

DeSylva-Brown and Henderson: "If You Believed in Me," "Little Pal" and "If I Were You, I'd Fall in Love with Me."

Leo Feist: "Vagabond Lover," "Blue Hawaii" and "Satisfied."

Harms: "Sleepy Valley," "With a Song in My Heart" and "I Kiss Your Hand, Madame."

Remick: "Here We Are," "Where the Sweet Forget-Me-Nots Remember" and "By the Way."

Robbins: "Singing in the Rain," "Pagan Love Song" and "Your Mother and Mine."

Santly Brothers, Inc.: "Miss You," "Sweethearts' Holiday" and "I've Got a Feeling I'm Falling."

Shapiro-Bernstein: "Every Day Away from You," "Lonesome Little Doll" and "Boomerang."

Watterson, Berlin and Snyder: "Wonderful You," "Let Us Be Sweethearts Tonight" and "Mary Jane."

Warner-Witmark: "My Song of the Nile," "Am I Blue?" and "Maybe, Who Knows?"

Par has put into work "Medals." Richard Wallace directs. Cast includes Gary Cooper, Beryl Mercer, Daisy Belmore, Nora Cecil, Temple Pigott, Arthur Hoyt, Arthur Metcalfe.

Lois Wilson, opposite H. B. Warner in "Furies," FN. Alan Crosland replaces J. F. Dillon in direction. Latter to direct "The Other Tomorrow," Billie Dove.

'Round the Square

(Continued from page 50)

street, Broadway to 7th, will raze the structure for a large office building. It is too shallow for a theatre. The building includes the Palais D'Or restaurant, Lewis' shop, Mrs. Gerson's tea room and other stores, along with the offices in the Publicity building.

Salmon's outstanding leases, it is said, will expire simultaneously within three years, with no renewals or extensions beyond that.

Friars' Judgment Against Murray

The Friars took judgment last week against Fred S. Murray of the Stage Display Lighting Company. The item of $2,127 was apparently uncontested by Murray who has resided at the club, since the present Monastery was built.

The judgment is the culmination of a dispute going on for a year or more between Murray and the club's officers. Murray supplied lighting apparatus for the Friars' shows. Murray's club charges were balanced against the bill submitted to him for lighting and so forth, Murray paying the difference.

Last season the club's treasurer requested Murray to take care of his club bill monthly and to submit his professional bill through the regular audit. He never agreed to that and the action for judgment resulted.

Traffic Lights Expensive to Merchants

Synchronizing New York's traffic lights from Times Square to 125th street was first thought to be working out. Police Commissioner Whalen, however, is considering calling in engineers to modify the system. He is acting on complaint of merchants that costs of operating, principally in delivery of merchandise, has increased eight per cent.

The dead stop appears to be a time waster. The stagger system of lights is being operated on Ocean avenue, Brooklyn, and works out very well. Whether similar results in high congested areas in Manhattan are suited for that idea, is yet to be demonstrated.

Harry Rogers

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